

American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

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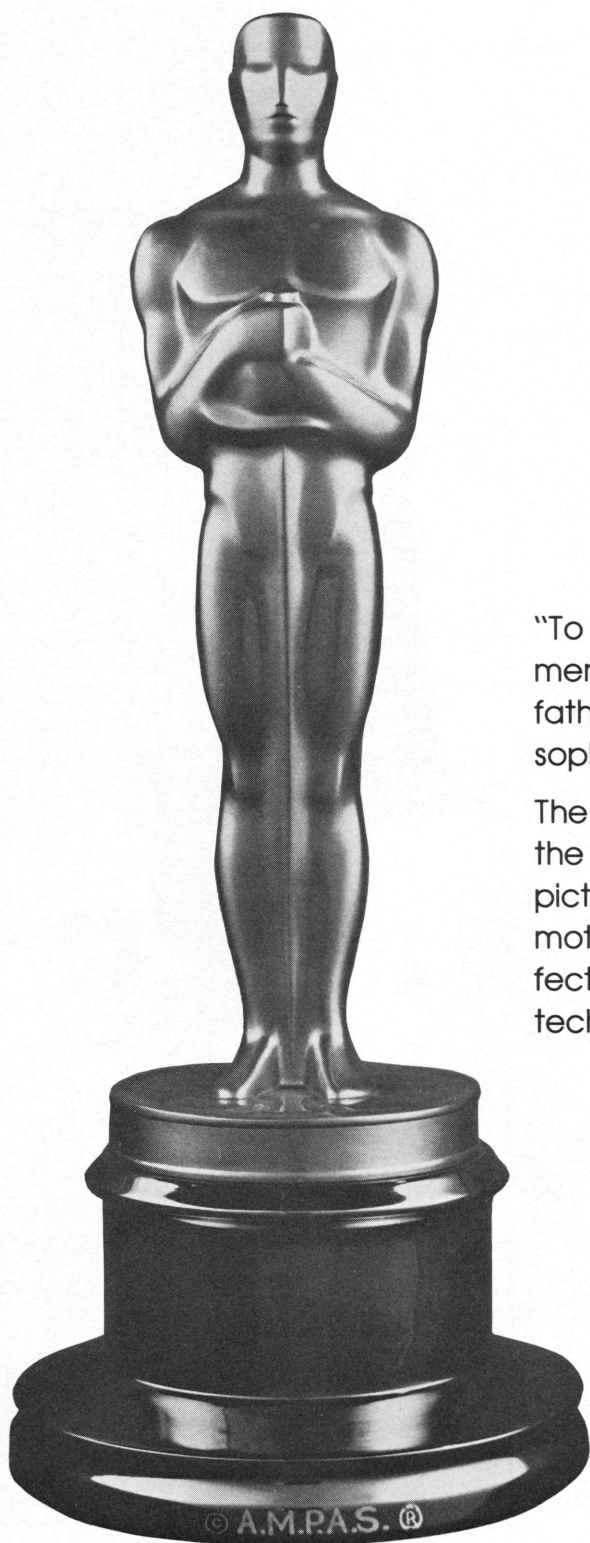
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American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

The American Society of Cinematographers is not a labor union or a guild, but is an educational, cultural and professional organization. Membership is by invitation to those who are actively engaged as Directors of Photography and have demonstrated outstanding ability. Not all cinematographers can place the initials A.S.C. after their names. A.S.C. membership has become one of the highest honors that can be bestowed upon a professional cinematographer, a mark of prestige and distinction.

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Three Tyler

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production control

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Editorial — Advertising —

Business Offices

1782 North Orange Drive

Hollywood, Calif. 90028

(213) 876-5080

Send mail to

P.O. Box 2230

Hollywood, CA 90028

MAY 1980

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ON THE COVER: The "Oscar", famed golden statuette trophy of the Academy of Motion Picture Arts and Sciences, awarded in recognition of top achievement in the various arts and crafts of film production. It is shown here surrounded by the flags of many nations, symbolic of the international interest attending its presentation each year. Cover design and photograph by JAY KLAPPERMAN.

AMERICAN CINEMATOGRAPHER, (ISSN 0002-7928) established 1920, in 61st year of publication, is published monthly in Hollywood by ASC Holding Corp., P.O. Box 2230, Hollywood, California 90028. U.S.A. **SUBSCRIPTIONS**: U.S. \$9.00; Canada, foreign, including Pan-American Union, \$10.00 a year (remit International Money Order or other exchange payable in U.S.). **ADVERTISING**: rate card on request to Hollywood office. Copyright 1980 ASC Holding Corp. Second-class postage paid at Los Angeles, California. **POSTMASTER**: send form 3579, with change of address to, ASC Holding Corp., P.O. Box 2230, Hollywood, CA 90028.

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The Image Stabilizer is 9¼ inches high, weighs 5 pounds and fits into a small box — like your other camera accessories. It doesn't stabilize the camera. It stabilizes the light rays entering the lens. You operate your camera normally — looking through the viewfinder.

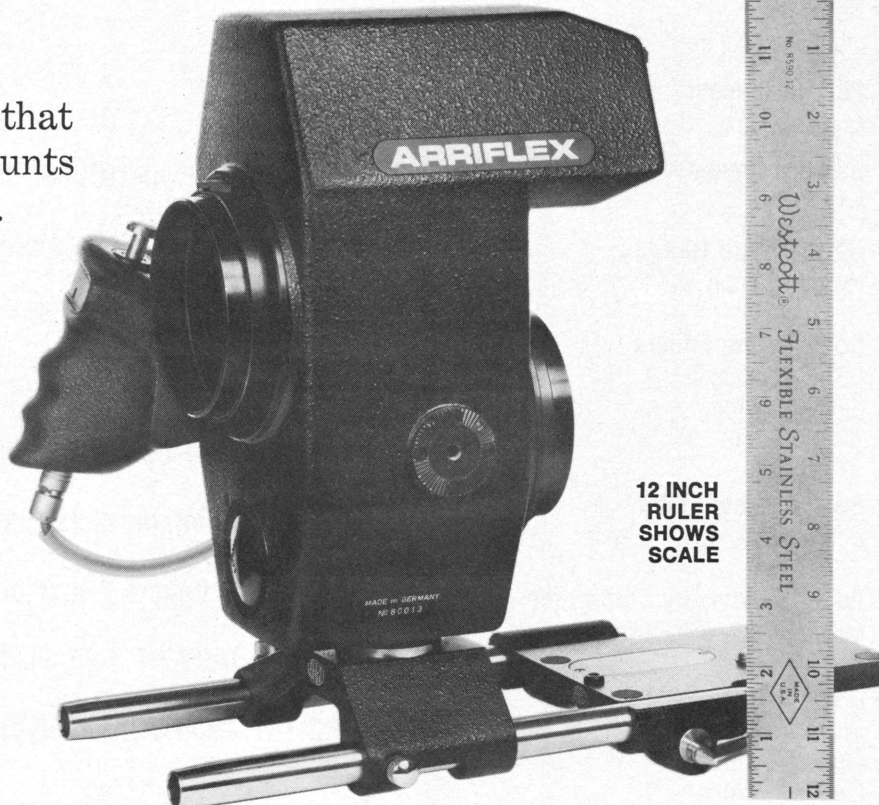
No special training needed. It's just another (astounding) accessory.

The Image Stabilizer comes with its own Support Plate and Bracket. You mount your camera on the Plate and position the Stabilizer in front of your lens. Switch on the Stabilizer. Switch on the camera. Shoot.

Get 3 times closer.

Without stabilization in a helicopter, you can't go longer than about the 50mm focal length on a 16mm camera. With the Image Stabilizer, you can get smooth footage at 150mm or more, depending on air turbulence.

The Stabilizer works with any prime lens longer than about 35mm on a 16mm camera — 70mm on a 35mm camera. (With zoom lenses, the shortest focal length varies slightly.) At wider angles,



The new Arriflex Image Stabilizer

works with any camera, anywhere.

the Stabilizer vignettes. A small price to pay for effectively getting three times closer. And if you need a panoramic shot, that's easy: Pull the helicopter back — or take the Stabilizer off.

How it works:

The entering light rays are reflected off a front-surface mirror mounted on two gimbals powered by a battery-driven gyroscope. The mirror is effectively floating in space, as though on two trapezes — one oriented N-S, the other E-W. The image from this

mirror is reflected onto another (fixed) mirror and thence into the camera's lens.

Aerospace technology.

A gyro's directional stability makes it resist off-axis movement — such as panning the camera. If you insist, it tumbles in that direction. British Aerospace, the designers, have turned this tendency to advantage. A precession brake causes the gyro to *lean with* the panning motion, steadily. This is military aerospace technology, ingeniously adapted.



The British Aerospace Steadyscope uses the same stabilization method.

Above: surveillance from a NATO army helicopter.

British Aerospace is a company very much involved with high-precision technology. Military missile systems, orbital satellites...

One of their products is the Steadyscope. It uses the same gyro-stabilization as our Image Stabilizer, whose moving parts are also made by British Aerospace.

How well does it work?

In the November 16, 1978 issue of the British magazine *NEW SCIENTIST*, there's an article by Guy Parker on stabilized binoculars. Referring to the Steadyscope, Mr. Parker writes:

Anchored in space

"On pressing the uncage button there is an immediate transformation which is both psychological and optical. The impact is of course greater if one is being shaken in a helicopter, but even on land the image appears in an almost uncanny way to anchor itself in space, even if the instrument is deliberately jiggled about."

Detail resolution

"An optical phenomenon now becomes apparent," writes Mr. Parker. "After the initial pleasure at the disappearance of jitter, the eye seems to demand needle-sharp resolution, now that the visibility of detail is determined mainly by the quality of the optical design. *There is no future for a stabilizer which does not give the highest resolution under all conditions of use.*"

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STABILIZER SPECS:

Length (Image Stabilizer alone): 6 $\frac{5}{8}$ ins. Width: 4 $\frac{11}{16}$ ins. Height 9 $\frac{1}{4}$ ins. Weight (Image Stabilizer alone): 5 lbs. Weight on Support Plate with 9 $\frac{1}{2}$ in. rods and cable-release handle: 7 lbs. 4 oz. Maximum accelerative force: 6g. Warmup time: 15 seconds. Diameter of entry and exit ports: 76mm.



Rear view of Image Stabilizer shows Support Plate with threaded camera mount. Custom brackets are available for various cameras. Stabilizer can be removed from camera in less than two minutes.

No light loss, no image degradation.

There are no lenses, liquids or prisms in the Stabilizer. Light rays pass through optical flats front and rear, and reflect off two front-surface mirrors. The light at the exit port measures the same as the light entering.

Doesn't perform miracles. Does work in a car, though.

The Stabilizer is for making shaky shots smoother, *not* for simulating a rock-steady tripod. Thanks to its low mass, you don't have to wrestle with unwieldy g forces inside the moving helicopter. That's useful in a car, too, of course. And you can get out of the car with the Stabilizer on your camera, and continue shooting hand-held. (It's quiet enough to shoot sync sound out of doors at typical telephoto distances.)

Proof of low mass space hardware sophistication: a gyroscope powered by one D cell flashlight battery.



To improve a gyroscope's effectiveness, you can increase either its mass or its RPM. For military purposes, British Aerospace had to make it small, light and efficient.

High speed with low mass requires exact dynamic balance, of course. Eccentricity and bearing friction would impair accuracy and soak up power. One measure of the phenomenal precision of this machine: The gyroscope — with its double gimbal and mirror — will run about four hours on a 1.5 volt D cell!

Low mass saves money.

A low mass device is likely to be compact. With this one, you can rent a 5 place helicopter at \$300 an hour, and get steady shots *from inside*. No need to hang out of the open door, where the wind buffets the camera. And no need, either, for a 7 place helicopter at \$400 an hour, or more.



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MOTION PICTURE EQUIPMENT SINCE 1917

CINEMA WORKSHOP

By ANTON WILSON



VIDEO VS FILM

Over the past months we have been discussing many aspects of the video process concentrating most naturally on the video camera. This attention to video has raised some philosophical as well as practical comparisons between the various film formats and the video process. Therefore, this may be a good time for a retrospective of these two media. Having now worked extensively in both formats I have obviously formed some pretty strong impressions and opinions based upon observations, experience and frustrations.

Firstly, I believe that film is without a doubt a far more powerful medium when projected on a large screen than video. As a matter of fact, video is not even in the same league with the projected film image. Viewing film in a darkened room or theater is similar to the process of dreaming. The large bright moving forms are viewed in a darkened environment where no other frame of reference exists. The motion picture is "experienced" as well as viewed. The audience is taken on a trip through time and space. The video image on the other hand is viewed on a small screen in a box. (Large screen TV is nowhere near acceptable at the present time). It cannot come close to having the impact, power or visual splendor of the "silver screen". Moreover, there are other important differences. The video process is restricted to a luminance range of about 25:1 or 32:1 at best. The film process, on the other hand, is capable of a range in excess of 125:1, which, when properly exploited, can yield a depth and subtlety of texture totally unobtainable in video. A prime example of this difference in media is Coppola's *THE GODFATHER*. Coppola created the magnificent "underworld" texture by extensively exploiting the shadow detail capability of film. Most of the action in many of the interior scenes existed in the lowest regions of the exposure curve. In my opinion this subtle feel of the texture was lost when the film appeared on television as the medium could not cope with the range of exposure, especially the shadow details.

For these reasons I always attempt to persuade my industrial and educational clients to use the film medium. The pro-

jected motion picture is just far more capable of moving an audience. Whether it is an idea, an emotion or thought or a feeling that must be conveyed, or an attempt to motivate, excite, outrage, shock, impress or scare, the projected film image with its sheer size and many subtle textures is by far the obvious choice. I believe there is no debate here. Assuming the finished product can be exhibited as a projected motion picture there is only one logical direction; shoot it on film.

Now enter the realities of life. Much of what is shot today cannot be exhibited as a projected film. Obviously everything shot for television whether a network, independent, cable program or video disc, will be displayed on a CRT (television set). Moreover, many industrial, commercial and educational centers are set up for closed circuit video taped television and can no longer accommodate or wish to accommodate projected film. I am sad to say that the majority of my clients distribute their visual products almost exclusively via videotape. Most large corporations have complete in-house closed circuit studios and a cassette video player in almost every executive office and work location.

Once it becomes obvious that the product will be viewed primarily on television with very little chance of ever being projected on a screen, doing the production in the video format presents some distinct advantages over film. I acknowledge that film still holds some advantages over video production even when the finished product will be a tape. However, I believe that in most cases it would prove beneficial to execute a video product completely in the video format, from pre-production through production and post-production. There are many reasons for this conclusion—not the least of which includes cost, expediency and creative control.

I have no doubt that most cinematographers will be quite intrigued when they realize that the visual control is actually possible right inside the video camera. All those hundreds of little controls and adjustments inside the video camera are primarily there for the video technicians to calibrate the camera to some pre-determined "standard" or "specification". However, the cameraman can use

some of these controls to create an unlimited variety of visual subtleties. By departing from the standard parameters the cameraman can visually manipulate the image in much the same way as the film laboratory when they modify the standard development parameters as set down by the film manufacturer.

Imagine a film stock that allows you to change color balance at will for each scene if desired, or verify that it doesn't change even under varied lighting conditions. Imagine a film stock that you can tint to any of an infinite number of hues repetitively and accurately, for any given scene. Imagine a film process where you could flash selected scenes within the same roll while you are shooting and select any degree of flashing by instantaneously viewing the results. Moreover, imagine that you can tint the flash without tinting the rest of the scene much like was done in *YOUNG WINSTON*, again with an infinite range of tints and the ability to preview the results before any film was shot. Imagine a film stock with a gamma curve to be manipulated at the time of shooting for selected scenes on the same roll. This could be used for "day for night" or any of an infinite number of visual effects. Moreover, imagine you can manipulate the gamma of each of the red, green and blue layers *independently* to

Continued on Page 471

INTERIOR OF AN ENG/EFP camera. The many controls and adjustments are primarily for the video technician to calibrate the camera. However, the cameraman can manipulate them to achieve a variety of creative effects.



wet and dry

laboratory equipment

PRINTERS

ACME Model 104 Optical Printer

Projector/camera formats: 16/16, 16/35, 35/16, 35/35, 35/32, etc. Film capacity 1000' & 200' Bi-pack for projector; camera side 35mm 400' Bi-pack, 1000'; 16 mm 400', 1200'. Lens choices — 103mm, 90mm, 88 mm, 65mm. Additive color lamphouse, manual rapid disconnect clutch **\$45,000.00**

Bell & Howell MDL 6100 CH Printer

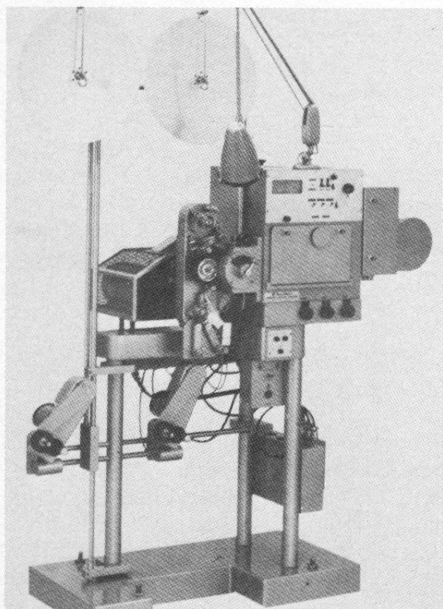
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N.P. Neg/Pos

With speeds to 40 fpm. Daylight load operation, open face construction. New cost approximately \$8000.00 Used **\$3995.00**

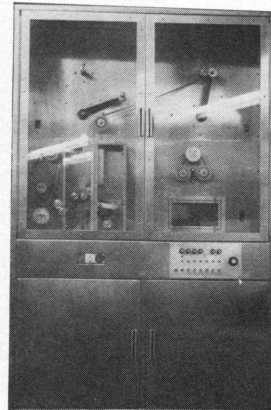
Fulton 16mm ME-4 Color Tube Type

Processor

Good condition **\$1695.00**

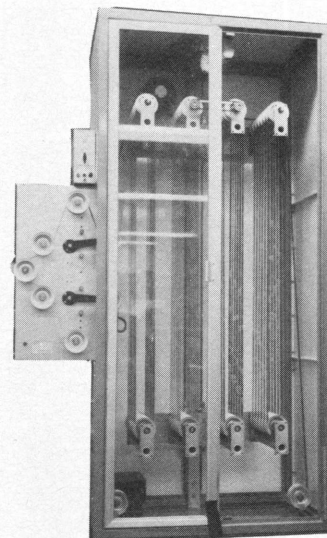
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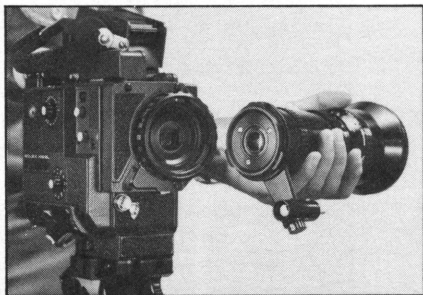
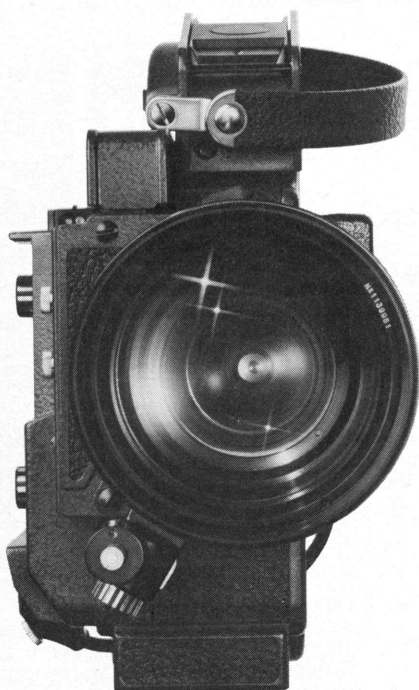
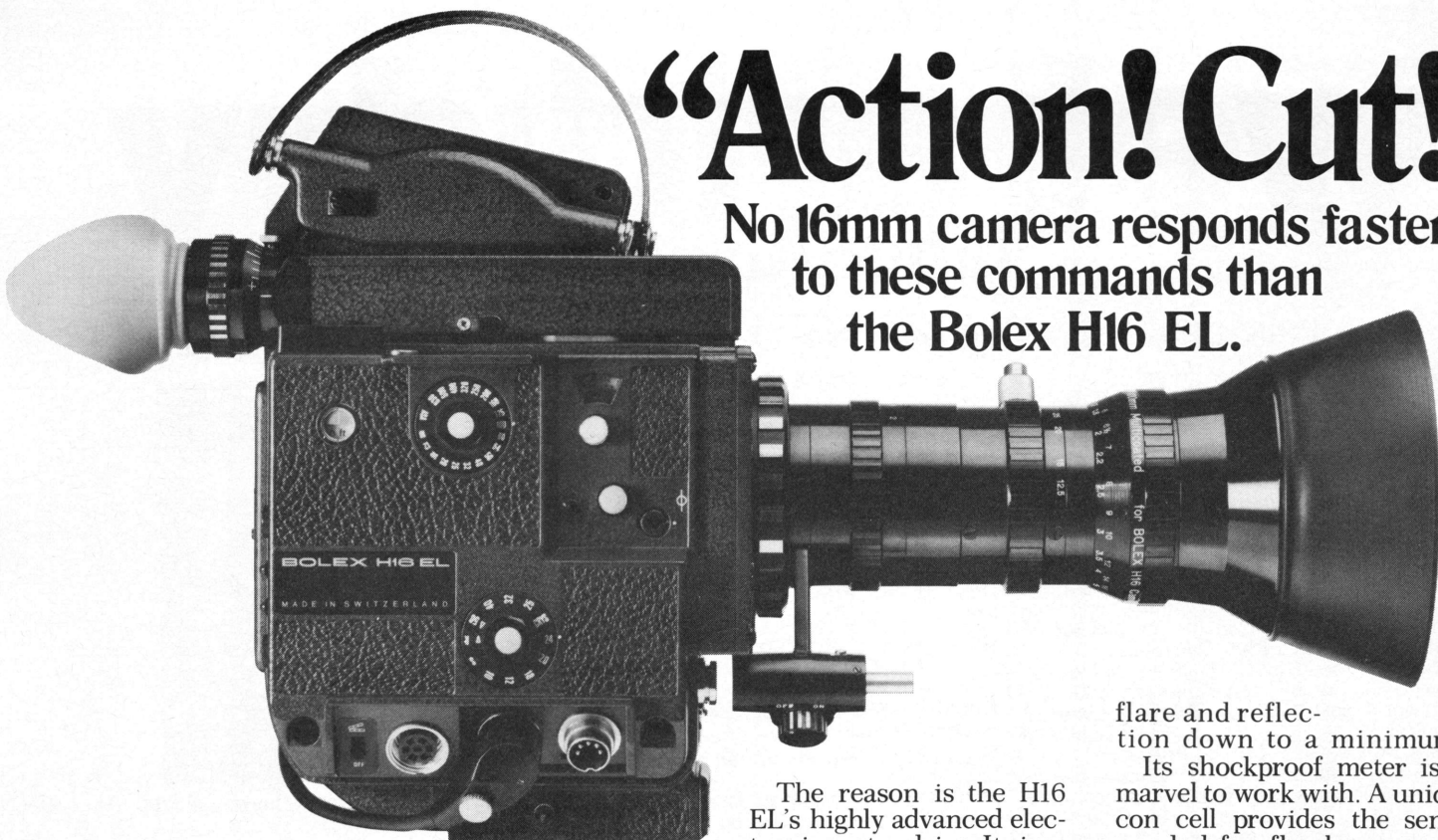
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Of course, the H16 EL is a contemporary camera in every sense of the word. It is suitable for synchronized sound with your choice of crystal or sync pulse generator. And it is equipped with a bayonet mount and optional C-mount adapter that let you attach just about any lens made to your camera. (Shown above with the exceptional new Kern Vario-Switar 12.5-100mm multicoated zoom lens, which cuts

flare and reflection down to a minimum.)

Its shockproof meter is also a marvel to work with. A unique silicon cell provides the sensitivity needed for flawless exposures. Without the drawbacks of response lag, memory, or blinding associated with other types of photo-sensitive cells. Two illuminated diodes in the viewfinder tell you when you've found the optimum aperture setting by simply turning the diaphragm ring. It's that easy and exacting.

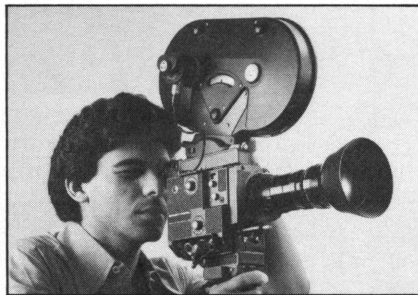
With the H16 EL, you needn't worry about running out of power in the middle of a take. Between its standard 0.45 Ah clip-on battery (which drives 400 feet of film) and its optional 1.2 Ah battery (which drives up to 2000 feet), the most extended shooting durations are amply covered.

A benefit for TV and commercial film crews has been recently added to the H16 EL: a special TV cut-off mask in the viewfinder.

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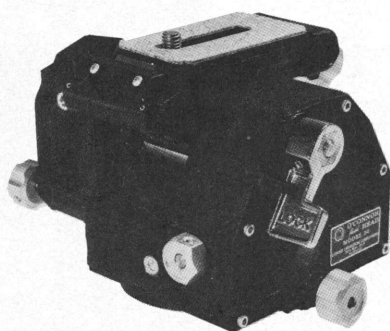
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O'Connor

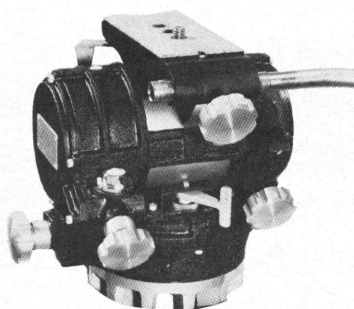
FLUID CAMERA HEADS

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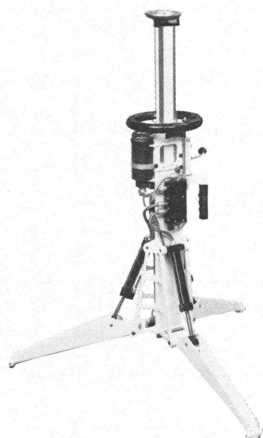
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THE BOOKSHELF

By GEORGE L. GEORGE

FACETS OF CINEMA

Carlos Clarens' **CRIME MOVIES** is an incisive analysis of the social and political trends that have affected the genre since early in the century. Discussing its evolution under the pressures of prohibition, war, depression, the rise of labor unions, the FBI's red scare and the inroads of Nazism, Clarens provides a uniquely insightful illustrated perspective on a significant part of film history (Norton \$16.95/8.95).

In **THE MAKING OF STAR TREK—THE MOTION PICTURE**, Susan Sackett and the film's producer Gene Roddenberry chronicle the long unhappy record of the project and its eventual fruition. Extensive documentation is provided about production, special and optical effects, as well as the human element involved (Pocket Books \$14.95/7.95).

An overall survey of sci-fi films, John Brosnan's **FUTURE TENSE** offers an informative and thoughtful appraisal of the genre. Abundantly illustrated, it covers history, content and techniques, and highlights the evolution in literary material on which sci-fi movies are based (St. Martin's \$7.95).

Extensive research into the background of movie stars is evident in Barry Newman's **THE HOLLYWOOD GREATS**. Gable, Flynn, Tracy, Cooper, Bogart, Crawford, Colman, Harlow, Garland and Laughton appear in this assessment of the impact of their life style on a movie-conscious society (Franklin Watts \$12.95).

Sandford Dody's **GIVING UP THE GHOST** describes with wit and style his association with Bette Davis, Helen Hayes, Robert Merrill, Elaine Barrymore and Dagmar Godowsky (whose autobiographies he ghosted) and Judy Garland, Katharine Hepburn and Elsa Lanchester (with whom negotiations failed). A highly personal and self-revealing book (Evans \$10.95).

Playwright Arthur Miller's **CHINESE ENCOUNTERS**, a sensitive report on his recent trip, includes interesting glimpses on China's film industry recovery from the excesses of the Cultural Revolution, and mentions past difficulties and current hopes of film directors and performers (Farrar Straus Giroux \$25).

In **MOVIE POSTERS**, Steve Schapiro and David Chierichetti assemble an attractive album of 119 representative samples of film publicity placards by U.S., French, German, Japanese and

other artists (Dutton \$19.95/10.95).

★ ★ ★

REFERENCE AND RESEARCH

A thoroughgoing guide to careers in motion pictures, **GETTING INTO FILM** by Mel London, now in an updated edition, provides advice from an experienced filmmaker on a wide variety of jobs from director to script clerk. Features, documentaries, industrial and government films, television shows and commercials are expertly covered in this eminently practical text (Ballantine \$9.95).

The way to prepare a marketable film presentation for prospective investors is demonstrated in **HOW TO SELL YOUR FILM PROJECT**, an effective, detailed guide by Henry Beckman, replete with sample forms, budget charts and other essential material (Pinnacle Books \$9.95).

Movie industry consultant Michael Cook has assembled a comprehensive manual, **EXECUTIVE HANDBOOK OF BUSINESS AND VIDEOTAPE** that offers valuable counsel to corporate officers on commissioning a film/TV production about their company (Michael Cook Inc., 200 W. 79 St., NYC 10024; \$5).

In **WRITING THE SCRIPT**, veteran scenarist Wells Root spells out the basic elements of scriptwriting—story, character, conflict, dialogue, suspense—through pertinent examples from outstanding films. Helpful hints on finding an agent and developing sales procedures are included in this practical and informative manual (Holt Rinehart Winston \$12.95/5.95).

The craft of writing music for the cinema is expertly discussed by Tony Thomas in **FILM SCORE**, a study of the works and the methods of 20 eminent Hollywood composers. This well-researched and perceptive volume includes an extensive discography and a bibliography (Barnes \$14.50).

Tracking down iconographic documents essential to the visual media is outlined by Hilary Evans in **THE ART OF PICTORIAL RESEARCH**. While references are largely to British sources, the procedures and techniques depicted offer invaluable guidance to researchers everywhere (David & Charles \$28).

Similarities and differences between notable movies and classical or contemporary plays are tellingly brought out in Roger Manvell's **THEATRE AND FILM**, a scholarly study of an interchange beneficial to both media (Fairleigh Dickinson U. Press \$18).

An objective assessment of criticism in the popular arts, John W. English's **CRITICIZING THE CRITICS** examines with discernment and relevancy the methods and effects of critical writing, as well as the qualifications, standards and pressures that prevail among reviewers (Hastings House \$13.95/7.95).

Over 500 movies of the past 50 years that deal with the history of cinema are ably surveyed by Anthony Slide in **FILMS ON FILM HISTORY**. This useful compilation includes full credits, plot outlines and current availability (Scarecrow \$12).

Methods and concepts of movie analysis are closely analyzed by Brian Henderson in **A CRITIQUE OF FILM THEORY**, providing a rational basis for the study of often contradictory systems of cinematic thought (Dutton \$15.95/8.95).

Prof. Robert T. Eberwein examines movies' structure and content as seen by some 20 theoreticians, filmmakers and critics in a **VIEWER'S GUIDE TO FILM THEORY AND CRITICISM**, a perceptive contribution to the understanding and appreciation of the medium (Scarecrow \$12.50).

In an enlarged edition of **THE WORLD VIEWED**, Stanley Cantwell probes the nature of cinema art, as he discusses the impact of key scenes from a wide selection of films (Harvard U. Press \$12.50/5.95).

★ ★ ★

THE VIDEO WORLD

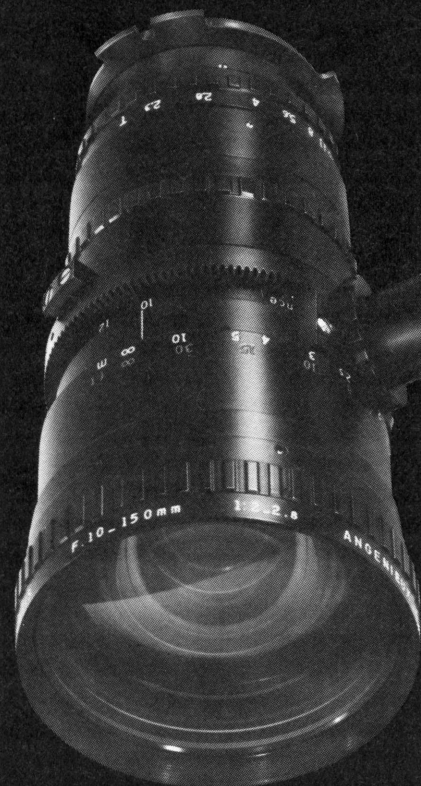
Donald Bowie alerts educators and the public to the grip that television has on youthful minds in **STATION IDENTIFICATION**, a humorous confession of his own past addiction (Evans \$9.95/5.95).

In **GIVE ME THAT PRIME TIME RELIGION**, Jerry Sholes offers an insider's scathing report on the television ministry of evangelist Oral Roberts, an exploitive enterprise devoid of spiritual values (Dutton \$8.95).

The autobiography of a popular talk-show host, **DONAHUE: MY OWN STORY** describes with honesty and humor his rise to top ratings in a highly competitive field (Simon & Schuster \$11.95).

In **KEEPING THE FLAME**, Robert N. Pierce reports on the struggle in various Latin American countries to keep the media reasonably free from government interference (Hastings House \$14.50/7.55).

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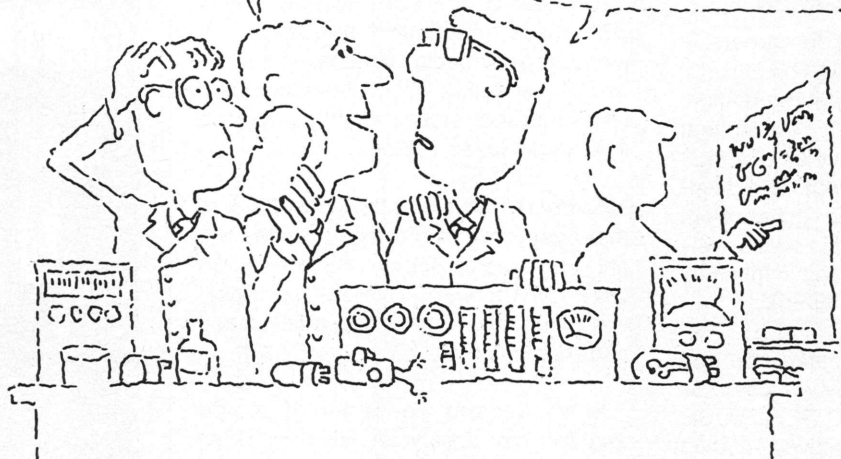
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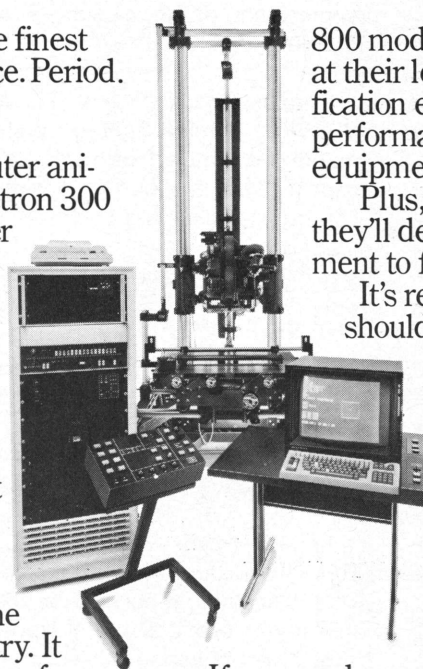
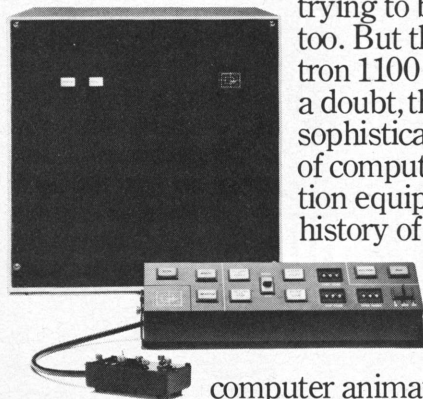
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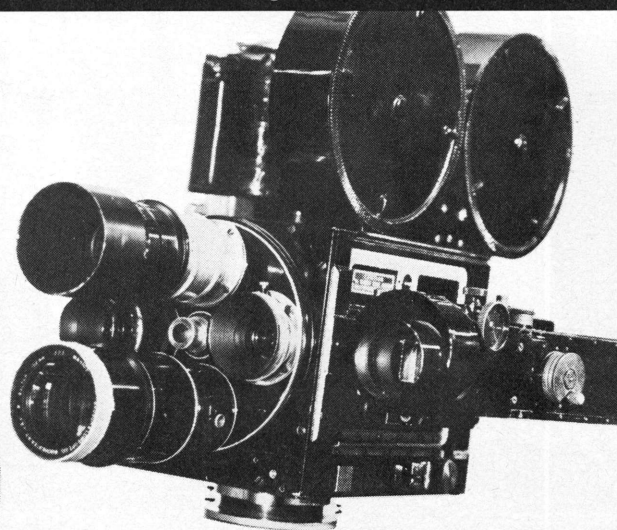
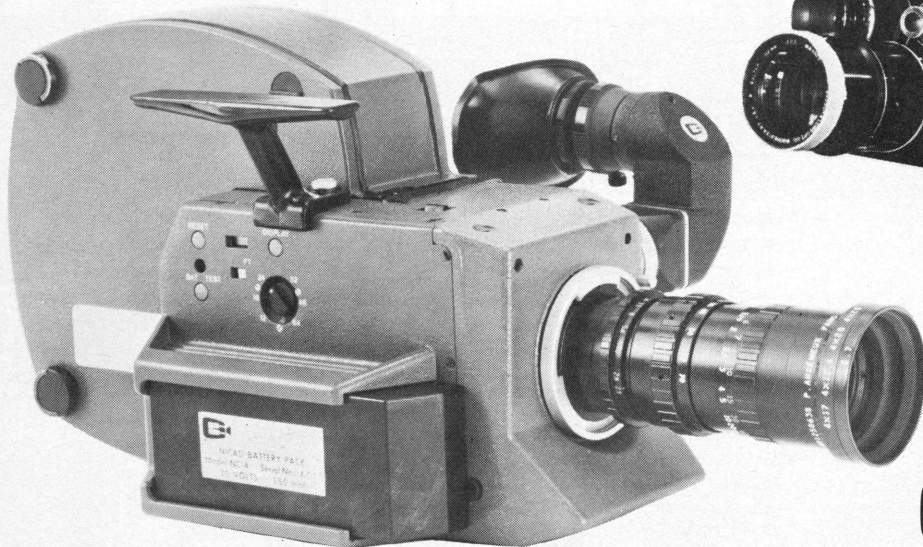
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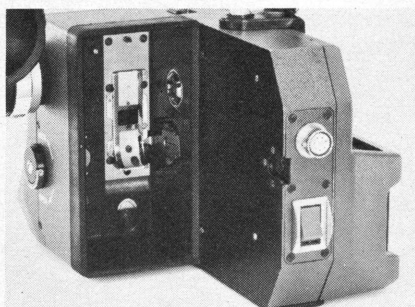
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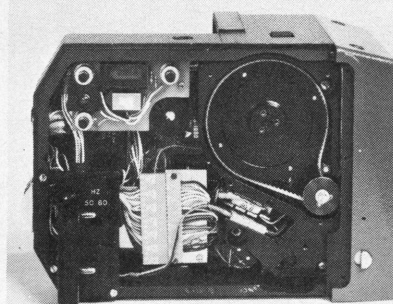
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Dimensions:

- GSMO camera with 30m (100') magazine: 12.9cm wide x 11.8cm high x 19.3cm long (5.06" x 4.63" x 7.61")
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Award:

Each filmmaker whose work is selected will receive an honorarium of \$3,000 and will supervise the 35mm blow-up of his or her film.

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Jurors invited to select films have included Mirra Bank, Francis Coppola, Molly Haskell, Henry Plitt, Michael Schultz, Martin Scorsese, Sam Spiegel, Ted Timreck.

You Are Eligible For This Program of High Quality Short Films if:

- you are an American citizen or permanent resident
- your film runs 10 minutes or less including title and end credits
- you own the U.S. theatrical rights and have cleared all performance rights
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- your film will qualify for an MPAA rating of G or PG

Entry Instructions:

Each film submitted for entry must be

- mounted on a reel
- shipped in a strapped regulation hardboard film case with corner clamps
- marked with film title and name of filmmaker on reel, leader, and shipping case
- sent **prepaid and insured** (by entrant) and must contain a **return mailing label with postage affixed** (stamps only) to cover mailing costs plus insurance (specify class of mail desired) from New York.

No improperly packaged films will be accepted.

Films are submitted at owner's risk. Receipt will *only* be acknowledged if entrant encloses either U.S. Postal Form #3811 (Return Receipt) (insured or registered en route to New York) or a self-addressed stamped envelope or card.

Send Films to:

Short Film Showcase % FIVF
625 Broadway, 9th Floor
New York, NY 10012

Entry Deadline:

November 1, 1980 (delivered at FIVF)

Notification:

Showcase winners will be notified and all other films will be returned by February 28, 1981.

Entry Form: (Enclose With Film)

I have read and accept the above conditions and state that I am the principal filmmaker for the film entered in my name, that I have all rights of publication to this film and that the content of the film does not infringe upon the rights of anyone.

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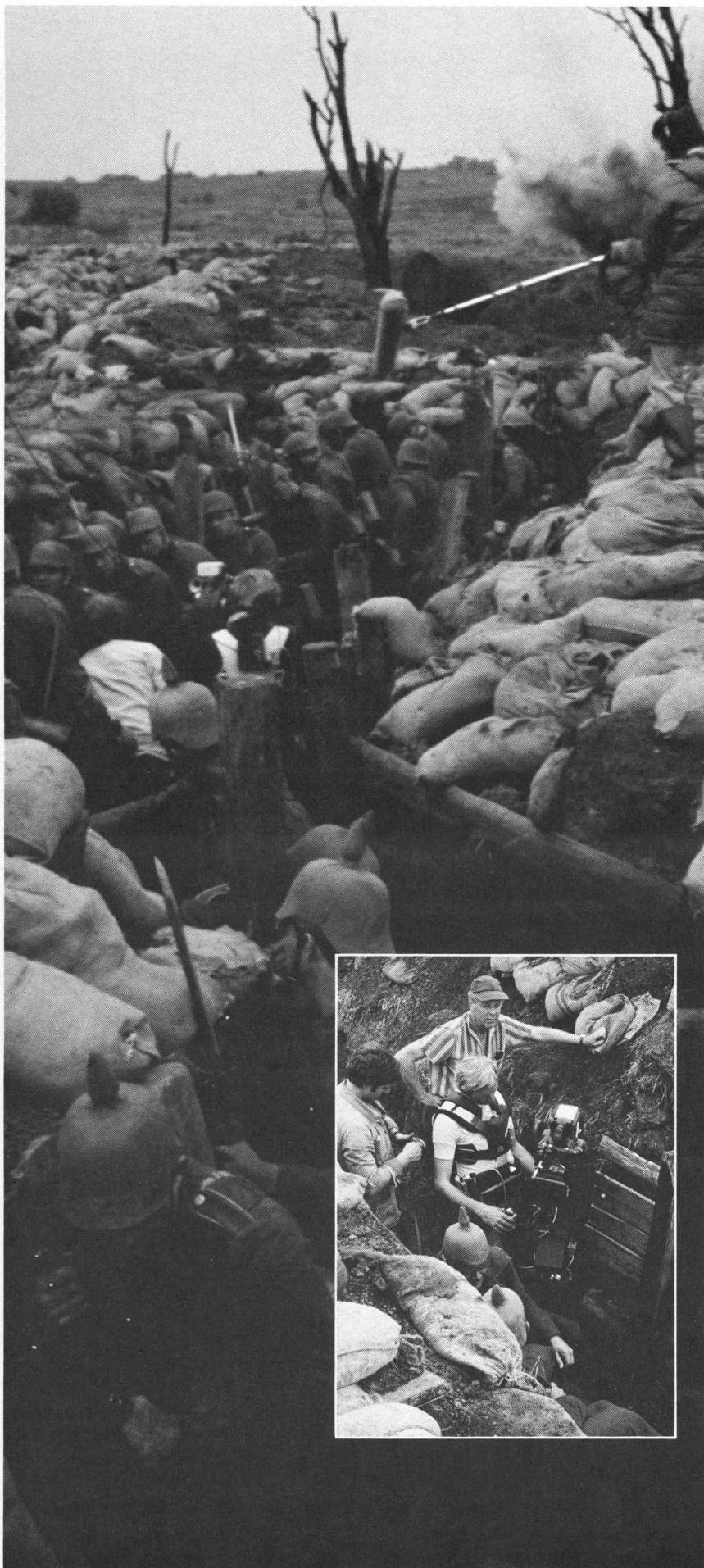
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Steadicam operator (using Arri 35BL) "captures" stars Ernest Borgnine and Richard Thomas trudging away from the battlefield.

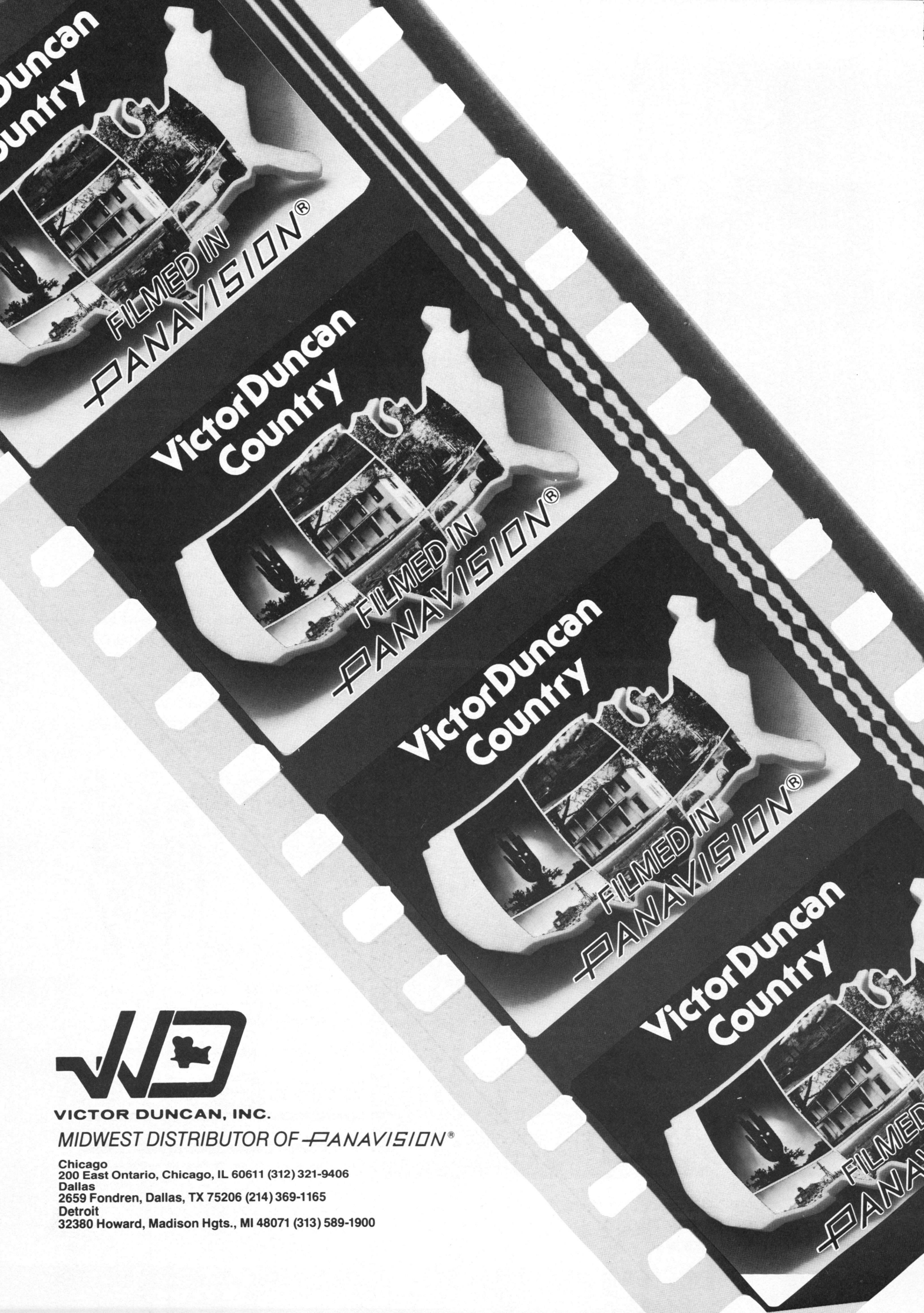
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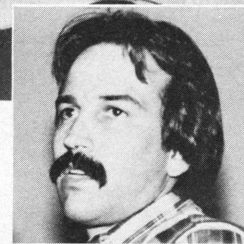
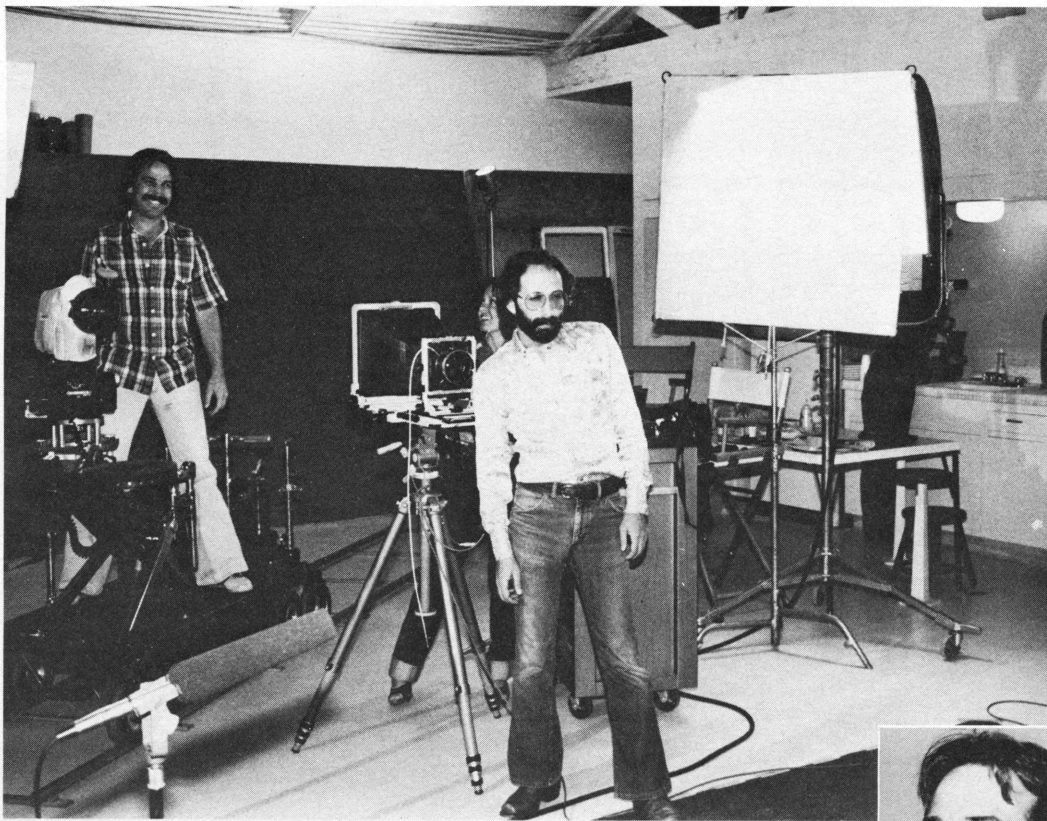
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Mark Zavada (L) waits to film still photographer and model in process of creating one of Playboy's famous illustrations.

Z Films Director/Cinematographer **MARK ZAVAD** shoots the glamorous Playmates

Here's what Mark Zavada said when we asked how he feels about Cine-Pro: "Over the years I've dealt with every equipment rental house in the business. They're all nice people, but none of them comes near to matching the kind of special service I've consistently gotten from Cine-Pro. Carl Porcello has demonstrated in actions, not just words, that he's more concerned about supplying all the possible needs of a cameraman than about making a fast buck on him. Every cameraman I know who has dealt with Cine-Pro feels the same way. Carl really understands our needs — how critical every single item of equipment can be, how much costly production time can be lost if it isn't right there when you need it, or if it breaks down on location out in the middle of nowhere. He watches over his customers like a mother hen. If we happen to forget or not think of something that possibly might be needed for the conditions of the shoot we're on, Carl includes it anyway, to cover us 'just in case'. And if it turns out that we don't need it after all, it never appears on the invoice. There are different levels of performance in every field. When it comes to motion picture equipment, the kind of day-or-night service I get from Cine-Pro puts them right at the top of my list."

When his motion picture career started in a cutting room at age thirteen, Mark Zavada knew without doubt that he someday would become a cameraman and director. It was what he wanted, and he was going to make it. He did. And in the fourteen years since he began shooting film instead of editing it, he has become one of the industry's most trusted and respected cinematographers: His lenses have recorded the action in almost every corner of the world for the TV networks and theatrical, industrial and commercial producers. Along the way, he developed a unique flair for subtle lighting and camera work that somehow makes just ordinarily pretty women look incredibly beautiful and glamorous on the screen. It was inevitable that Playboy Enterprises would latch onto him to film their 'Playmates' for TV, as he currently is doing. And that actresses who have worked with him just once plead or insist that Mark has to be their cameraman on every production. In contrast, he is in equal demand for sports action films; he makes every event taut, powerful and exciting on the screen. Like most top pro's, Mark doesn't talk much about himself. But the word gets around fast in our industry when work of his quality shows up... and Mark Zavada's only professional problem of late has become trying to find just one day off for himself once in a while!

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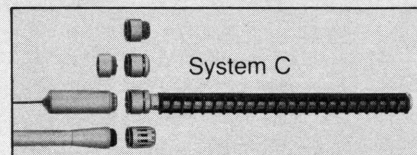
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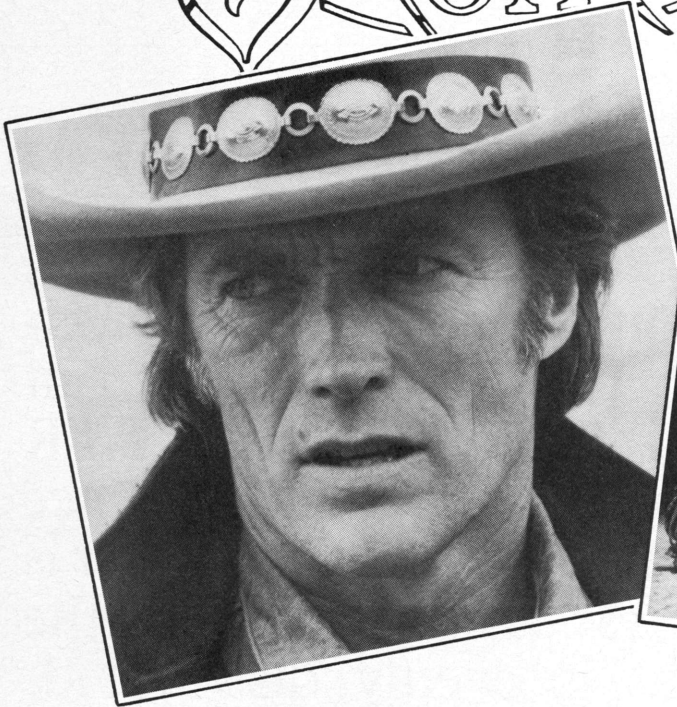
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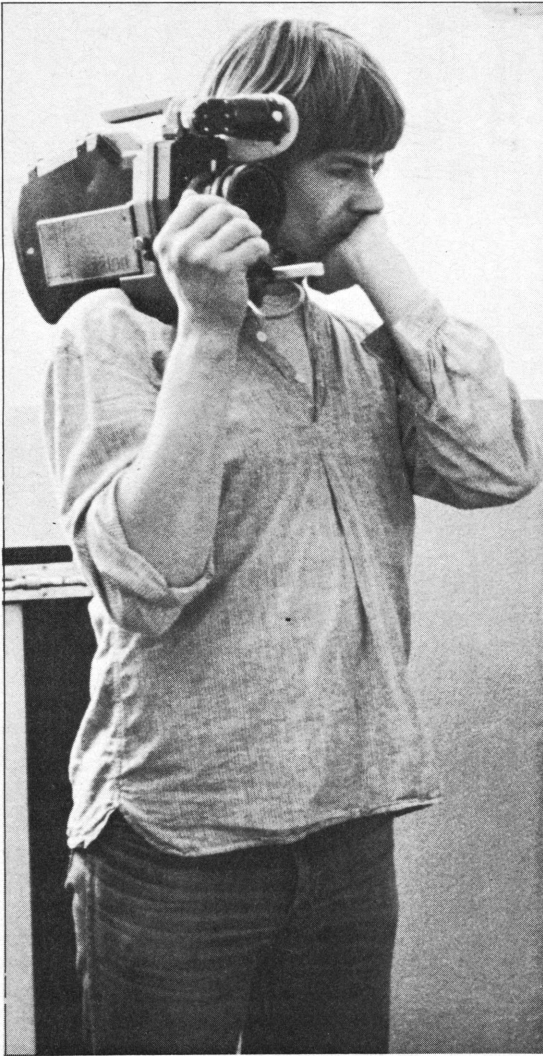


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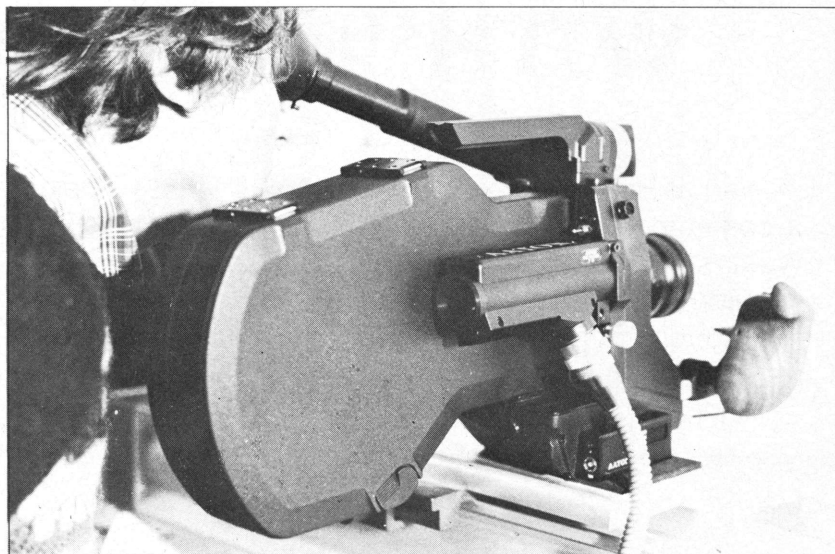


Image steadiness better than 1/2000th is ensured with patented "posi-claw" film drive system : the Aaton is thus a clear choice for blow-ups to 35 mm, especially from Super 16.



Kenneth Thorén

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THANKS

On our 20th anniversary there are a lot of people we would like to thank.

Members of the Scientific and Technical Awards Committee, and the Board of Governors of the Academy of Motion Picture Arts and Sciences for the Technical Achievement Award given to Ross Lowell of Lowel-Light Manufacturing, Inc. "for the development of compact lighting equipment for motion picture photography."

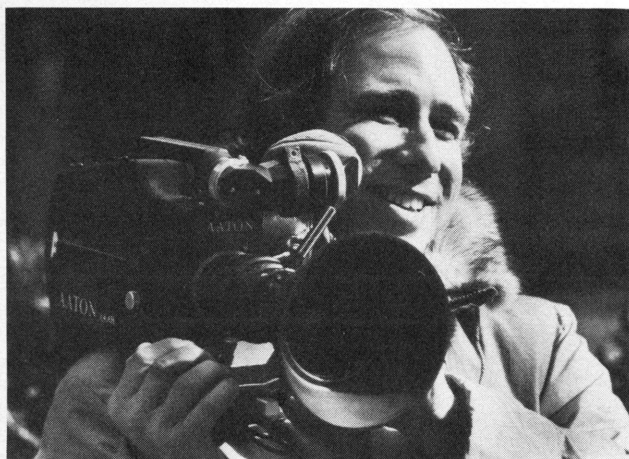
Professionals all over the world for their ideas and comments that have helped to make our systems so portable versatile & efficient.

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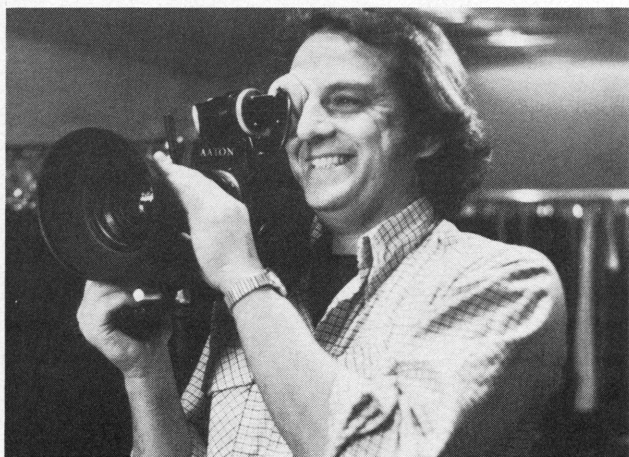


Dave Gruben on-location for "The World of David Rockefeller," the 90-minute documentary he produced for WNET's "Bill Moyers' Journal."

"The design of the Aäton LTR 16mm isn't just beautiful...it's thoughtful, too. They must have spent years analyzing the features active cameramen need. It's amazingly lightweight with a low silhouette and perfect balance, so it nestles softly and naturally on my shoulder. And it stays comfortable all day. I chose Aäton because it's as professional as you can get. And that's why I go to Zellan Enterprises for sales and service."

Greg Cooke filming another "60 Minutes" segment with his distinctive "shoot-from-the-hip style" of cinematography.

"60 Minutes is gutsy photojournalism at its rugged best, and the Aäton is making it even more exciting. The whisper quiet mechanism lets me film interviews unobtrusively in intimate settings. Outside, I can shoot comfortably holding the Aäton out of sight by my hip or balanced just by the carrying handle. And its engineering is as reliable as it is advanced. I brought the Aäton along as my sole camera to a shoot in the Saudi Arabian desert. It was like being in a sandblasting machine, but the camera held up perfectly."



Chuck Levey shooting a segment of CBS' "30 Minutes." Other assignments from the network include "60 Minutes" and CBS Reports.

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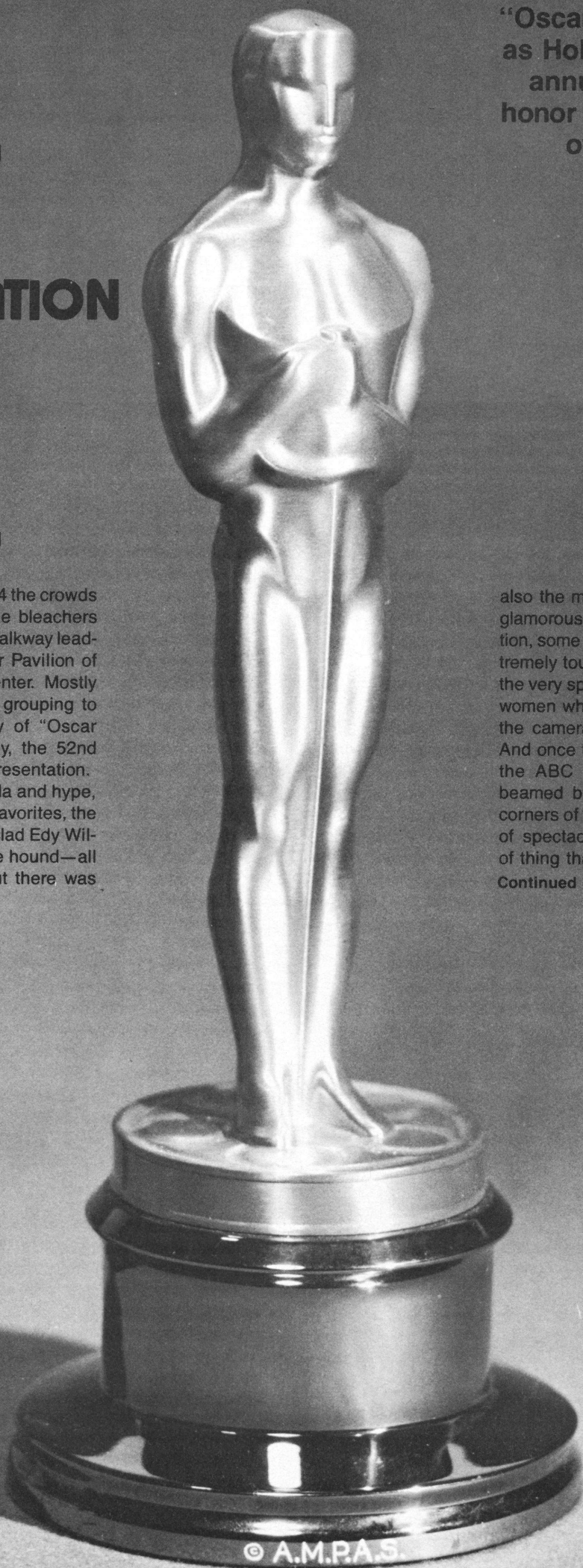
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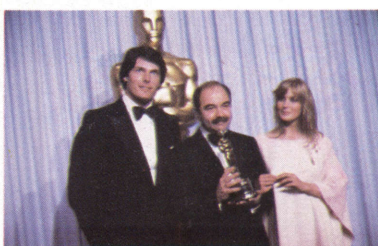
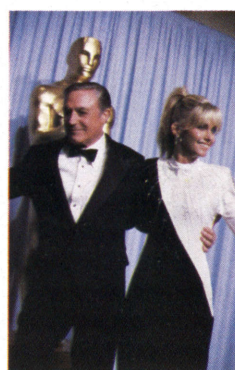
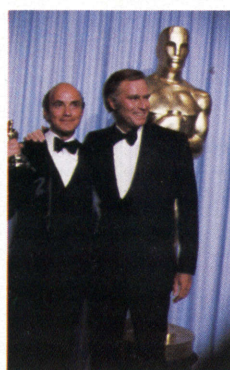
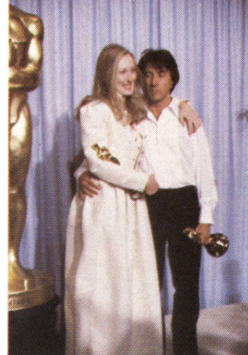
On the afternoon of April 14 the crowds began gathering early in the bleachers that lined the red-carpeted walkway leading to the Dorothy Chandler Pavilion of the Los Angeles Music Center. Mostly young film fans, they were grouping to bask in the reflected glory of "Oscar Night"—or, more specifically, the 52nd Annual Academy Awards Presentation.

There was the usual hoopla and hype, the placards and cheers for favorites, the ever-available and scantily clad Edy Williams leading the usual huge hound—all the tinsel of Tinseltown. But there was

also the magic aura of the world's most glamorous art form, the thrill of expectation, some human moments that were extremely touching, and sincere tributes to the very special, vastly talented men and women who work in front of and behind the cameras of the world film industry. And once the show went on the air over the ABC television network and was beamed by various means to the four corners of the earth, it became a triumph of spectacular showmanship—the kind of thing that Hollywood does best.

Continued overleaf





ACADEMY AWARD WINNERS FOR CINEMATOGRAPHY—1928 TO 1979

Year	Class.	Cameraman	Picture Title	Studio
1979		Vittorio Storaro	"Apocalypse Now"	U.A.
1978		Nestor Almendros	"Days of Heaven"	Para.
1977		Vilmos Zsigmond, A.S.C.	"Close Encounters of the Third Kind"	Col.
1976		Haskell Wexler, A.S.C.	"Bound for Glory"	U.A.
1975		John Alcott, B.S.C.	"Barry Lyndon"	WB
1974		{ Fred Koenekamp, A.S.C. }	"The Towering Inferno"	20th-Fox and WB
		{ Joseph Biroc, A.S.C. }		
1973		Sven Nykvist, A.S.C.	"Cries and Whispers"	New World Prod.
1972		Geoffrey Unsworth, B.S.C.	"Cabaret"	ABC-Allied Artists
1971		Oswald Morris, B.S.C.	"Fiddler on the Roof"	U.A.
1970		Freddie Young, B.S.C.	"Ryan's Daughter"	MGM
1969		Conrad Hall, A.S.C.	"Butch Cassidy and the Sundance Kid"	20th-Fox
1968		Pasqualino De Santis	"Romeo and Juliet"	Para.
1967		Burnett Guffey, A.S.C.	"Bonnie and Clyde"	WB-7 Arts
1966	B&W	Haskell Wexler, A.S.C.	"Who's Afraid of Virginia Woolf?"	WB
	Color	Ted Moore, B.S.C.	"A Man For All Seasons"	Col.
1965	B&W	Ernest Laszlo, A.S.C.	"Ship of Fools"	Col.
	Color	Freddie Young, B.S.C.	"Doctor Zhivago."	MGM
1964	B&W	Walter Lassally, B.S.C.	"Zorba the Greek"	Fox
	Color	Harry Stradling, A.S.C.	"My Fair Lady"	WB
1963	B&W	James Wong Howe, A.S.C.	"Hud"	Para.
	Color	Leon Shamroy, A.S.C.	"Cleopatra"	Fox
1962	B&W	{ Jan Bourgojn }	"The Longest Day"	Fox
		{ Walter Wottitz }		
	Color	Freddie Young, B.S.C.	"Lawrence of Arabia"	Col.
1961	B&W	Eugene Shuftan	"The Hustler"	Fox.
	Color	Daniel Fapp, A.S.C.	"West Side Story"	U.A.
1960	B&W	Freddie Francis, B.S.C.	"Sons and Lovers"	Fox
	Color	Russell Metty, A.S.C.	"Spartacus"	Univ.
1959	B&W	William Mellor, A.S.C.	"Diary of Anne Frank"	Fox
	Color	Robert Surtees, A.S.C.	"Ben-Hur"	MGM
1958	B&W	Sam Leavitt, A.S.C.	"The Defiant Ones"	U.A.
	Color	Joseph Ruttenberg, A.S.C.	"Gigi"	MGM
1957	One			
	awarc	Jack Hildyard, B.S.C.	"Bridge on the River Kwai"	Col.
1956	B&W	Joseph Ruttenberg, A.S.C.	"Somebody Up There Likes Me"	MGM
	Color	Lionel Lindon, A.S.C.	"Around the World in 80 Days"	Todd-U.A.
1955	B&W	James Wong Howe, A.S.C.	"The Rose Tattoo"	Para.
	Color	Robert Burks, A.S.C.	"To Catch a Thief"	Para.
1954	B&W	Boris Kaufman, A.S.C.	"On the Waterfront"	Col.
	Color	Milton Krasner, A.S.C.	"Three Coins in the Fountain"	Fox
1953	B&W	Burnett Guffey, A.S.C.	"From Here to Eternity"	Col.
	Color	Loyal Griggs, A.S.C.	"Shane"	Para.
1952	B&W	Robert Surtees, A.S.C.	"The Bad and the Beautiful"	MGM
	Color	{ Winton Hoch, A.S.C. }	"The Quiet Man"	Argosy
		{ Archie Stout, A.S.C. }		
1951	B&W	William Mellor, A.S.C.	"A Place in The Sun"	Para.
	Color	{ Alfred Gilks, A.S.C. }	"American in Paris"	MGM
		{ John Alton }		
1950	B&W	Robert Krasker, B.S.C.	"The Third Man"	British
	Color	Robert Surtees, A.S.C.	"King Solomon's Mines"	MGM
1949	B&W	Paul Vogel, A.S.C.	"Battleground"	MGM
	Color	Winton Hoch, A.S.C.	"She Wore A Yellow Ribbon"	R.K.O.
1948	B&W	William Daniels, A.S.C.	"The Naked City"	U-I
	Color	{ Joseph Valentine, A.S.C. }	"Joan of Arc"	R.K.O.
		{ William V. Skall, A.S.C. }		
		{ Winton Hoch, A.S.C. }		
1947	B&W	Guy Green, B.S.C.	"Great Expectations"	Rank-U-I
	Color	Jack Cardiff, B.S.C.	"Black Narcissus"	Rank-U-I
1946	B&W	Arthur Miller, A.S.C.	"Anna and the King of Siam"	Fox
	Color	{ Charles Rosher, A.S.C. }	"The Yearling"	MGM
		{ Leonard Smith, A.S.C. }		
		{ Arthur Arling, A.S.C. }		
1945	B&W	Harry Stradling, A.S.C.	"Picture of Dorian Gray"	MGM
	Color	Leon Shamroy, A.S.C.	"Leave Her to Heaven"	Fox
1944	B&W	Joseph LaShelle, A.S.C.	"Laura"	Fox
	Color	Leon Shamroy, A.S.C.	"Wilson"	Fox
1943	B&W	Arthur Miller, A.S.C.	"Song of Bernadette"	Fox
	Color	{ Hal Mohr, A.S.C. }	"Phantom of the Opera"	Univ.
		{ W. Howard Greene, A.S.C. }		
1942	B&W	Joseph Ruttenberg, A.S.C.	"Mrs. Miniver"	MGM
	Color	Leon Shamroy, A.S.C.	"The Black Swan"	Fox
1941	B&W	Arthur Miller, A.S.C.	"How Green Was My Valley"	Fox
	Color	{ Ernest Palmer, A.S.C. }	"Blood and Sand"	Fox
		{ Ray Rennahan, A.S.C. }		
1940	B&W	George Barnes, A.S.C.	"Rebecca"	Selznick
	Color	Georges Perinal, B.S.C.	"Thief of Baghdad"	Korda
1939	B&W	Gregg Toland, A.S.C.	"Wuthering Heights"	Goldwyn
	Color	{ Ernest Haller, A.S.C. }	"Gone with the Wind"	Selznick-MGM
		{ Ray Rennahan, A.S.C. }		
1938		Joseph Ruttenberg, A.S.C.	"The Great Waltz"	MGM
1937		Karl Freund, A.S.C.	"The Good Earth"	MGM
1936		Tony Gaudio, A.S.C.	"Anthony Adverse"	WB
1935		Hal Mohr, A.S.C.	"Midsummer Night's Dream"	WB
1934		Victor Milner, A.S.C.	"Cleopatra"	Para.
1933		Charles B. Lang Jr., A.S.C.	"A Farewell to Arms"	Para.
1932		Lee Garmes, A.S.C.	"Shanghai Express"	Para.
1931		Floyd Crosby, A.S.C.	"Tabu"	Para.
1930		{ William Van Der Veer }	"With Byrd at the So. Pole"	Para.
		{ Joseph T. Rucker }		
1929		Clyde DeVinna, A.S.C.	"White Shadows in the So. Seas"	MGM
1928		{ Charles Rosher, A.S.C. }	"Sunrise"	Fox
		{ Karl Struss, A.S.C. }		

A record high of 60 countries (plus Puerto Rico) were licensed to air the ABC Television Network's telecast of the 52nd Annual Academy Awards Presentation, according to Jack Singer, Director, Television Sales, ABC Pictures International, Inc., a subsidiary of ABC Video Enterprises, Inc.

"We were thrilled to bring this outstanding international event to 60 foreign countries surpassing last year's total of 54. Among the countries taking the awards for the first time were Italy, Sweden and Portugal," said Mr. Singer. "We were particularly delighted to welcome these countries to the ever-increasing list."

The program was fed live by satellite and/or landlines to Argentina, Australia, Brazil, Canada, Dominican Republic, Mexico, Puerto Rico and Uruguay.

A special videotape satellite transmission to London enabled the program to be telecast throughout the United Kingdom in prime time the evening of April 15. The U.K., as well as many other countries received a one-hour international version.

The 60 foreign countries (plus Puerto Rico) licensed to televise the 52nd Annual Oscar Awards were: Argentina, Australia, Bahrain, Belgium, Bermuda, Bolivia, Brazil, Brunei, Canada, Chile, Colombia, Costa Rica, Cyprus, Dominican Republic, Dubai, Ecuador, Egypt, El Salvador, Germany, Gibraltar, Greece, Guatemala, Honduras, Hong Kong, Indonesia, Ireland, Israel, Italy, Japan, Jordan, Kenya, Korea, Lebanon, Liberia, Malaysia, Malta, Mexico, Netherlands Antilles, New Zealand, Nicaragua, Pakistan, Panama, Paraguay, Peru, Philippines, Portugal, Qatar, Rhodesia, Singapore, South Africa, Spain, Surinam, Sweden, Taiwan, Thailand, Trinidad, United Kingdom, Uruguay, Venezuela and Zambia.

Johnny Carson was the sole master of ceremonies for the second consecutive year. One of television's most popular personalities, Carson has hosted "The Tonight Show" for nearly 18 years. It is estimated that since he took over the program in 1962, that more than 60 billion people have watched "The Tonight Show", making Carson more than likely the most watched television performer of all time. In addition, he is also one of the biggest attractions in Las Vegas with his annual appearances there, constantly playing to sell-out audiences.

Serving as presenters were (in alphabetical order): Ann-Margret, Bo Derek, Kirk Douglas, Douglas Fairbanks, Jr., Farrah Fawcett, Jane Fonda, Richard Gere, George Hamilton, Goldie Hawn, Robert Hays, Dustin Hoffman, Lauren Hutton, Gene Kelly, Persis Khambatta, Cloris Leachman, Jack Lemmon, Walter



Crowds gathered early on April 14 to fill the bleachers outside the classic Dorothy Chandler Pavilion of the Los Angeles Music Center, site of the 52nd Annual Academy Awards Presentation. The mostly young, good-natured and exuberant film fans enthusiastically cheered their favorites as they alighted from their limousines and made their way up the red carpet toward the auditorium. This year the telecast was beamed in various forms to a record 60 countries throughout the world.

Matthau, Kristy McNichol, Ann Miller, Liza Minnelli, Olivia Newton-John, Dolly Parton, Mickey Rooney, Harold Russell, Telly Savalas, William Shatner, Neil Simon, Steven Spielberg, Rod Steiger, Ben Vereen, Jack Valenti and Patrick Wayne.

Donald O'Connor was featured in a special production number on the 52nd Annual Academy Awards Presentation.

Written especially for the Oscar show by Buz Kohan and Larry Grossman, the number was titled "*Dancin' on the Silver Screen*" and was designed as a "tribute to Hollywood movie dancers and the people who created the dances." O'Connor was backed by 32 dancers in the nine-minute number choreographed by Walter Painter. Bob Mackie designed the outfits for O'Connor and the dancers, who had nine costume changes during the routine.

The O'Connor dance tribute was the only specialty number planned for this year's Oscar program. The five songs nominated for the Best Song Oscar also were performed by Helen Reddy and Dudley Moore, Melissa Manchester, Kermit the Frog from the Muppets and Dionne Warwick.

Five motion picture figures were voted special awards by the Board of Governors of the Academy of Motion Picture Arts and Sciences, and received their honors during the 52nd Annual Academy Awards Presentation.

Ray Stark was voted the Irving G. Thalberg Memorial Award; the late Robert Benjamin was voted the Jean Hersholt Humanitarian Award; Sir Alec Guinness and Hal Elias were voted Honorary Awards; and Alan Splet was voted a Special Achievement Award for sound effects editing of *THE BLACK STALLION*.

Stark is the 23rd individual to receive

the Thalberg Award since its inception in 1937. Not a mandatory award, it is given to "creative producers whose body of work reflects consistently high quality of motion picture production." Walter Mirisch was the last recipient, in 1977.

Stark has been a vital force in the motion picture industry for more than three decades, having begun his career in the entertainment world as an agent. He subsequently became one of the founders of Seven Arts Productions and later formed his own company, the successful Rastar Productions. He has produced some of the most financially and artistically successful motion pictures of the past ten or 15 years, including *THE NIGHT OF THE IGUANA*, *FUNNY GIRL*,

THE WAY WE WERE, *THE SUNSHINE BOYS*, *THE GOODBYE GIRL*, *CALIFORNIA SUITE*, *FAT CITY*, *CHAPTER TWO*, *SMOKEY AND THE BANDIT* and *THE ELECTRIC HORSEMAN*.

Benjamin, who passed away last year, was voted the Hersholt Award for providing leadership and service in community and industry affairs. Established in 1956, the Hersholt Award, also not mandatory, is voted by the Board to "an individual in the motion picture industry whose humanitarian efforts have brought credit to the industry." Eighteen individuals have received the honor, the last being Leo Jaffe at last year's Oscar ceremony.

Benjamin, who was Chairman of Orion Pictures at the time of his death, was

DIRECTORS OF PHOTOGRAPHY ACADEMY AWARD WINNERS FOR VISUAL EFFECTS—1938 to 1979

Year	Director of Photography	Picture Title	Studio
1979	Denys Ayling	"Alien"	Fox
1978	Denys Coop, BSC	"Superman"	Para.
1977	John Dykstra, Richard Edlund, Robert Blalack	"Star Wars"	Fox
1976	Frank Van der Veer, ASC	"King Kong"	Para.
	L. B. Abbott, ASC	"Logan's Run"	MGM
1972	L. B. Abbott, ASC	"The Poseidon Adventure"	Fox
1971	Eustace Lycett	"Bedknobs and Broomsticks"	Disney
1970	L. B. Abbott, ASC	"Tora! Tora! Tora!"	Fox
1967	L. B. Abbott, ASC	"Doctor Dolittle"	Fox
1966	Arthur Cruickshank, ASC	"Fantastic Voyage"	Fox
1964	Eustace Lycett	"Mary Poppins"	Disney
1958	Thomas Howard, BSC	"Tom Thumb"	MGM
1956	John Fulton, ASC	"The Ten Commandments"	Para.
1955	John Fulton, ASC	"The Bridges at Toko-Ri"	Para.
1948	Paul Eagler, ASC		
	& Clarence Slifer, ASC	"Portrait of Jenny"	Selz.
1946	Thomas Howard, BSC	"Blithe Spirit"	Rank
1945	John Fulton, ASC	"Wonder Man"	RKO
1942	Farciot Edouart, ASC, & Gordon Jennings, ASC	"Reap the Wild Wind"	Para.
1941	Farciot Edouart, ASC, & Gordon Jennings, ASC	"I Wanted Wings"	Para.
1938	Farciot Edouart, ASC	"Spawn of the North"	Para.



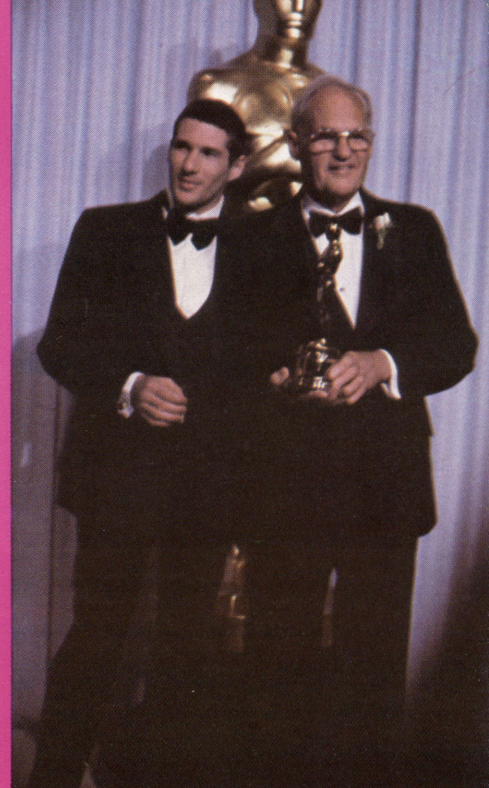
Happy winner of the "Best Achievement in Cinematography" award was the brilliant Italian cinematographer, Vittorio Storaro, for his inspired visualization of APOCALYPSE NOW.

specifically cited for "his long history of service to humanity and humanitarian causes." He was Chairman of the Board of Trustees of Brandeis University; Chairman of the Corporation for Public Broadcasting; Chairman of the Board of Governors of the United Nations Association; Chairman of the Eleanor Roosevelt Institute; Chairman of the National Citizens' Commission on International

Cooperation; honorary member of the Board of Trustees of the America-Israel Cultural Foundation; member of the visiting committee for the arts of the Massachusetts Institute of Technology; honorary member of the Board of Trustees of the Carnegie Hall Corporation and Director of the Urban League of Greater New York.

The Honorary Award to Guinness was presented "for advancing the art of screen acting through a host of memorable and distinguished performances." Often called "the man of a thousand faces," Guinness began his career on the London stage, working with the Old Vic and John Gielgud's repertory company. He made his screen bow in GREAT EXPECTATIONS, and became an international celebrity with his performance in KIND HEARTS AND CORONETS. Other important films include THE LAVENDER HILL MOB, THE MAN IN THE WHITE SUIT, THE PRISONER, LAWRENCE OF ARABIA, DOCTOR ZHIVAGO, THE COMEDIANS, STAR WARS and THE BRIDGE ON THE RIVER KWAI, for which he was voted the Oscar as Best Actor in 1957.

The Honorary Award to Hal Elias was presented for his "unswerving dedication and distinguished and continued service to the Academy of Motion Picture Arts and Sciences." He has been a member of the Academy's Board of Governors for 28 years and has served as an officer for 23 years, both Academy records. Academy Treasurer for the past four years, Elias is currently Chairman of the finance com-

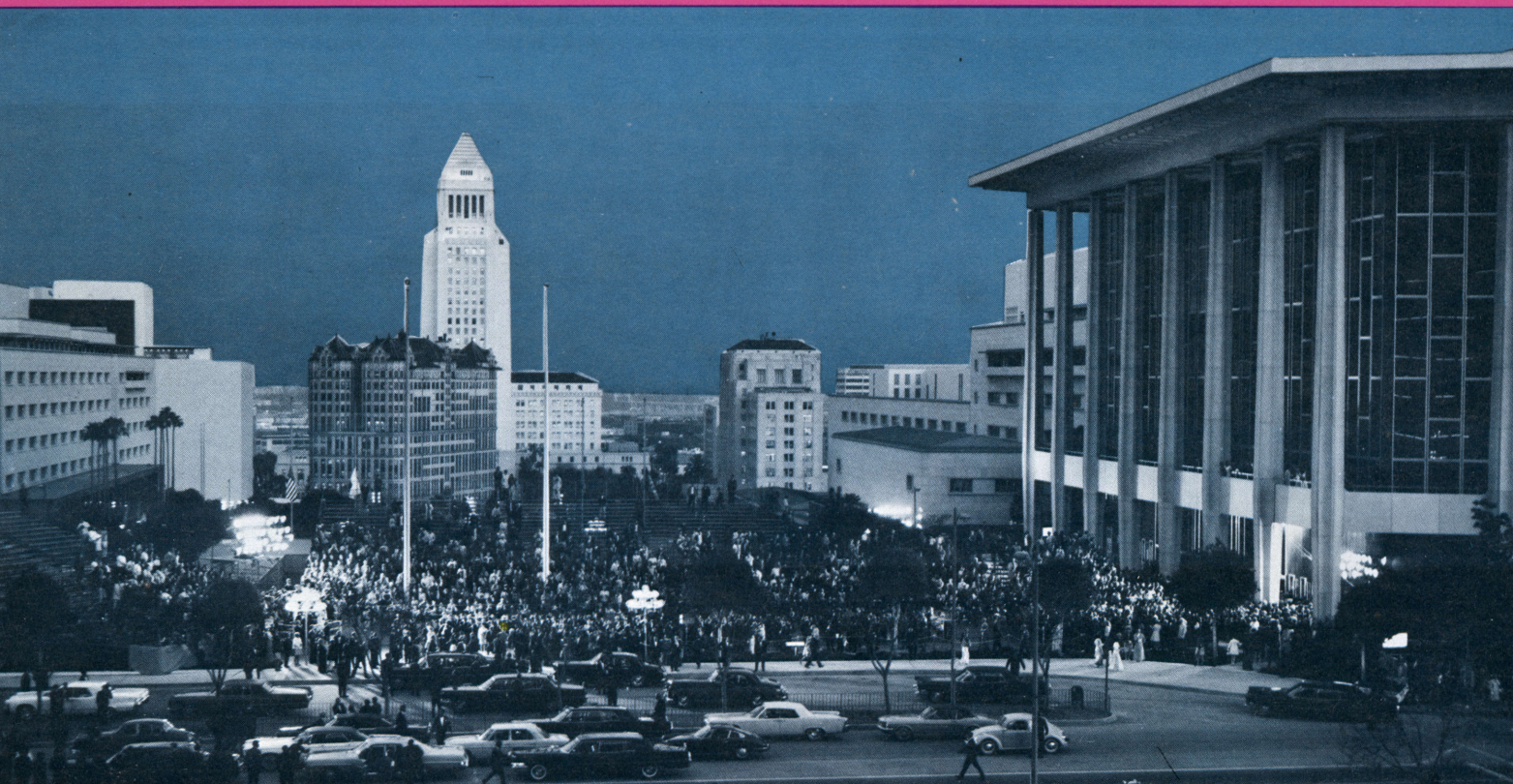


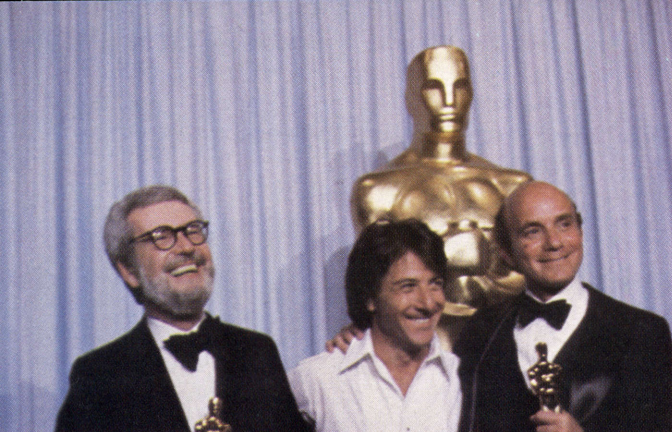
Richard Gere presented Academy statuette to Mark Serrurier for the progressive development of the Moviola from the 1924 invention of his father, Iwan Serrurier, to the present.

mittee and was formerly Chairman of the general membership committee, short films executive committee and member of the policy committee on rules.

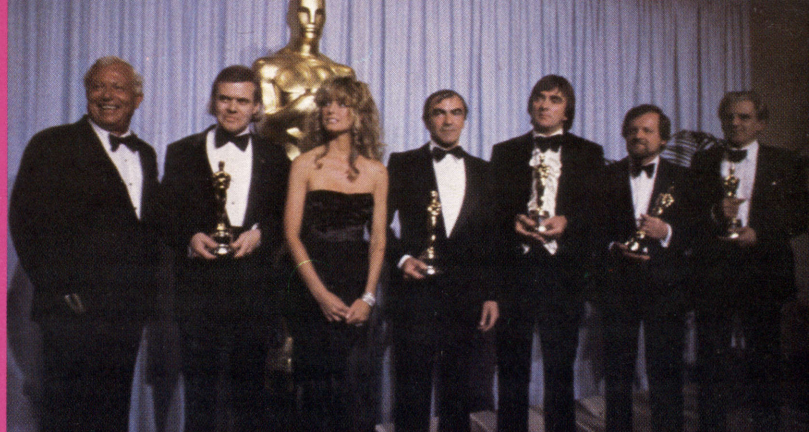
The Special Achievement Award to Alan Splet is for his sound effects editing of the film, THE BLACK STALLION. Special Achievement Awards are given at such times as in the judgment of the Board of Governors, "... there is an

The "Magic Hour" arrives at the Dorothy Chandler Pavilion of the Los Angeles Music Center on "Oscar" night.





(LEFT) The big winners for *KRAMER VS. KRAMER* laugh it up: Robert Benton, "Best Direction" and "Best Screenplay Based on Material from Another Medium"; Dustin Hoffman, "Best Performance by an Actor in a Leading Role"; Stanley R. Jaffe, Producer ("Best Picture"). (RIGHT) Winners of "Best Achievement in Visual Effects" awards for *ALIEN*, shown with presenters Harold Russell and Farrah Fawcett were, left to right: H.R. Giger, Carlo Rambaldi, Brian Johnson, Denis Ayling and Nick Allder. (BELOW RIGHT) Donald O'Connor leads stageful of dancers in spectacular "*Dancin' on the Silver Screen*" production number.



achievement which makes an exceptional contribution to the motion picture for which it was created, but for which there is no annual award category."

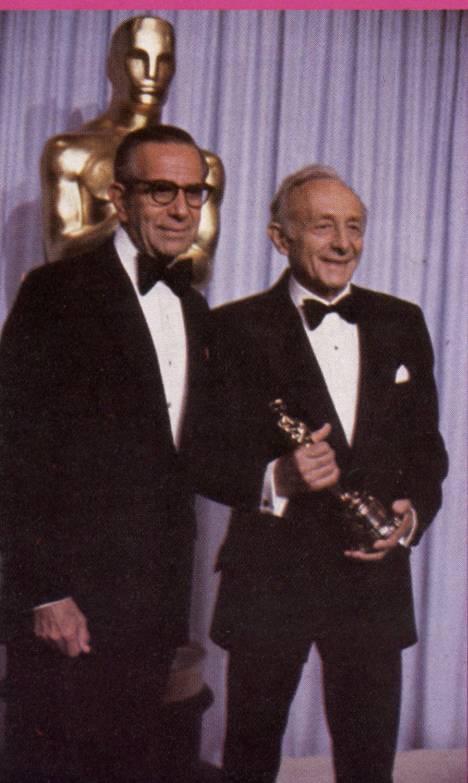
To readers of *American Cinematographer*, the award which perhaps strikes the most responsive chord is the Oscar bestowed for "Best Achievement in Cinematography". This year, in a stiffly competitive race, the coveted statuette went to the brilliant Italian cinematographer, Vittorio Storaro, for his inspired photographic visualization of Francis Ford Coppola's *APOCALYPSE NOW*.

In accepting his Oscar, Storaro remarked that *APOCALYPSE* was the most harrowing, most dangerous assignment of his career, but that it was also a tremendously rewarding experience.

The music director for the program was three-time Oscar winner Henry Mancini. He received Oscars for his music score for *BREAKFAST AT TIFFANY'S* and for his songs, "Moon River" and "The Days



Walter Mirisch presented Honorary Award to Hal Elias for his "unswerving dedication and distinguished continued service to the Academy."

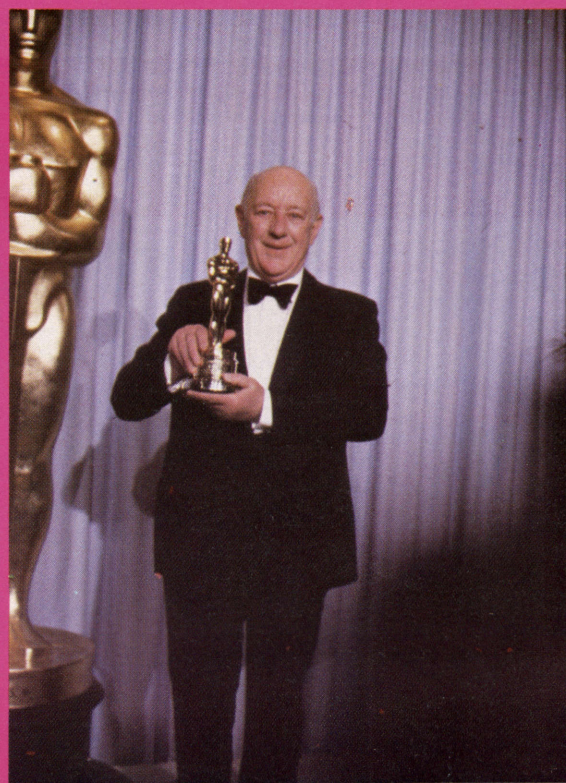


of *Wine and Roses*."

Howard W. Koch was the producer of the telecast. This marked the sixth time in the past nine years that Koch has produced the Oscar program. One of Hollywood's most respected producers, Koch has been responsible for such films as *ON A CLEAR DAY YOU CAN SEE FOREVER*, *THE ODD COUPLE*, *PLAZA SUITE*, *JACQUELINE SUSANN'S ONCE IS NOT ENOUGH* and the upcoming *AIRPLANE*. He recently served two terms as President of the Academy of Motion Picture Arts and Sciences.

Marty Pasetta was the director for the tenth consecutive year. Long considered one of television's most innovative directors, Pasetta has also directed the Emmy Awards, Grammy Awards, American Film Institute Life Achievement Awards and special starring Frank Sinatra, Paul Anka and the late Bing Crosby and Elvis Presley. ■

An Honorary Award was presented to Sir Alec Guinness "for advancing the art of screen acting through a host of distinguished performances."



52 YEARS OF OSCARISMS

The Academy's famed golden statuette, highest accolade the industry can bestow, has had some bizarre and funny moments in its 52 years

By DANNY BIEDERMAN

Os'car-ism (os-kuur-iz'm), *n.* [Am. Oscar fr. prop. Oscar Pierson + F. or L.; F. -isme, fr. L. ismus, fr. Gr. -ismos.] True story or occurrence—presented in brief form—relating or pertaining to Oscar; i.e.: the Academy Awards. Also any authentic witticism, fact or quotation about Oscar. May also refer to events or actions behind the Oscar ritual. Usually off-beat or unusual in content; often, though not always, humorous. Drawn from fifty-two-year time period: 1927 to 1980 . . .

Oscar was not the first. For eight years prior to the first Academy Awards ceremony, deserving Hollywood product had been praised by the National Board of Review's Annual Awards, the *Photoplay* magazine's popularity awards, and the *Film Daily* Awards.

★ ★ ★

The idea of the Academy Awards occurred during an Academy meeting in the Mezzanine Room of the Hollywood Roosevelt Hotel in 1927. Actor Conrad Nagel made a speech against fan magazines, claiming that they drew too negative a picture of Hollywood. The industry had been under heavy attack by various moralizing groups, and Nagel felt that the Academy should strike back. Louis B. Mayer proposed an Award of Merit (later to be dubbed "Oscar") as a means of accentuating the positive aspects of movie-making.

★ ★ ★

One Oscar category stuck around for the very first year of the Awards but never showed up again, due to the advent of

sound in motion pictures. The first and only award ever presented for Sub-Title Writing went to Joseph W. Garnham for two MGM films: "Telling the World" and "Fair Co-Ed."

★ ★ ★

Two distinctive honors were bestowed upon Emil Jannings for his ability to act: a statuette from the Academy, and a Nazi decoration from Adolf Hitler. Jannings' performances in two American films—THE WAY OF ALL FLESH and THE LAST COMMAND—earned him, in 1929, the first official nod ever given to an actor by the Academy. Jannings feared, however, that his imperfect English would ruin his career in the new era of Hollywood sound films, so he decided to return home to Germany. As he was scheduled to leave town prior to the Awards banquet, Jannings received his trophy at the Los Angeles Railroad Station. Academy head Lester Cowan arrived with the award just as the train was about to pull out. He gave it to Jannings, shouting, "I want to give you this award." The sound of the train obliterated Jannings' reply. Emil continued to make movies in Europe and eventually went on to become one of the Fuhrer's favorite Nazi propaganda actors.

★ ★ ★

Academy ethics were put into question in 1930 when Mary Pickford was voted Best Actress of 1928-9. Had she been honored for her acting abilities, or for the time that she'd donated in helping to build the new Academy?

★ ★ ★

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The Fifth Annual Awards saw a re-vamping of rules for selection of the Best Cinematography Oscar winner. Since many Academy members had been displeased the year before when that award went to a foreign film ("Tabu," filmed in the South Seas), it was decided that future contenders in that category be "black-and-white picture(s) photographed in America under normal production conditions."

★ ★ ★

During 52 years of Academy Awards, the 1932-3 Oscars was the only time that the eligibility period for a motion picture spanned more than twelve months. This one was stretched to seventeen so that the annual event could thereafter follow a regular calendar year. Which it has.

★ ★ ★

The Seventh Annual Academy Awards featured three new regular categories: Best Song, Best Music Score, and Best Editing. First-time winners were, respectively: "The Continental," as sung in THE GAY DIVORCEE; the score from ONE NIGHT OF LOVE; and MGM's ESKIMO, for editing achievement.

★ ★ ★

Screenwriter Dudley Nichols was the first person to ever turn down an Oscar. Honored for his 1935 script of THE INFORMER, Nichols rejected the statuette due to a guild-Academy dispute. That same dispute was the reason for a partial boycott of the 1936 ceremony.

★ ★ ★

Film editor Gene Milford refused to publicly accept a 1937 LOST HORIZON Film Editing Oscar "without his buddy" and co-editor Gene Havlick, who was not in attendance that night due to illness.

★ ★ ★

A wooden Oscar with a hinged mouth went to ventriloquist Edgar Bergen for the creation of Charlie McCarthy in 1938. McCarthy, on stage with Bergen, complained in front of 1300 guests that their award "didn't even shine." He nevertheless accepted the "knick-knack . . . even if it isn't gold."

★ ★ ★

The first black to win an Oscar was Hattie McDaniel for her 1939 performance in GONE WITH THE WIND. Hattie was moved to tears as she was greeted by the loudest applause of the evening.

★ ★ ★

Novelist Sinclair Lewis, in 1940, accepted a posthumous writing award for



the late Sidney Howard, for Howard's screenplay of *GONE WITH THE WIND*. Lewis, who had played a minor role in the film, made an amusing acceptance speech: "As an actor, I know the value of writers. Without their imagination and eloquence, which produce the words we speak, we actors would be nothing."

★ ★ ★

The first newsreel footage ever taken at an Awards ceremony was in 1941. With Sam Wood directing, George Barnes, ASC dollied a camera around the floor two full times, taking shots of guests listening to and applauding a radiocast speech by the President of the United States, Franklin D. Roosevelt.

★ ★ ★

"It's only a hunk of wood," remarked Gary Cooper after getting a splinter from his Best Actor statuette in 1942. Due to the Second World War, Oscar had to sacrifice its metal and settle for the wood substitute in '42, plaster in '43.

★ ★ ★

Lt. Commander John Farrow got out of a sick bed in Palm Springs to attend the 1943 dinner as a guest at the Paramount table, and to accept the Australian documentary award at the request of Lord Halifax. However, upon arrival at the Cocoanut Grove, Farrow was refused admittance when he was unable to produce a ticket, prove who he was, or the nature of his visit. He was later contacted in the Turf and Field Club by Bill Blowitz, Paramount praisery attache, who apologized.

★ ★ ★

"The Best Child Actress of 1944" was the title given to Margaret O'Brien. Bob Hope presented her with an Oscarette (half the size of a normal Oscar) and lifted her up into his arms so that she could speak into the microphone.

★ ★ ★

A minor scandal erupted in 1945 as Jennifer Jones was being plugged in trade ads for her role as a "lusty half-breed" in *DUEL IN THE SUN*. Suddenly, letters from outraged women's club members flooded newspaper offices, asking how the *SONG OF BERNADETTE* Oscar-winner could agree to play such a depraved role. It was later discovered that the letters were all forged by the publicist of a rival actress.

★ ★ ★

Academy membership jumped from 700 to 1,675 in 1947 when it was announced that only AMPAS members—no longer the entire film industry—would be able to vote in the Awards process. Films released in 1946 were the first batch to be considered under the new rules.

★ ★ ★

Said Edmund Gwenn, Best Supporting Actor winner for his 1947 impersonation

of Old St. Nick in *MIRACLE ON 34TH STREET*: "Now I know there *is* a Santa Claus."

★ ★ ★

After spending a bundle to promote the movie *WILSON*, Darryl F. Zanuck was disturbed to see it lose the Best Picture Oscar to *GOING MY WAY* in 1945. His bitterness over the matter resurfaced in 1948 as he accepted another accolade: "This award will make up for previous disappointments."

★ ★ ★

Broderick Crawford got feedback from at least two different sources regarding his performance as Willie Stark in *ALL THE KING'S MEN*. The first was from the Academy, who ranked it as the best performance by an actor in a 1949 film. The second was from his mother, Helen (an actress in her own right), who said, "I could find nothing wrong with your performance."

★ ★ ★

The Academy Awards moved to the Pantages Theater in 1950. Though it was the third time in four years that the event switched locales, the Oscars would stay put at the Pantages until 1961.

★ ★ ★

Expecting Marlon Brando to get the Best Actor Award for his *A STREETCAR NAMED DESIRE* performance, Humphrey Bogart was naturally surprised to find himself the winner for the handling of his role in the 1951 film, *THE AFRICAN QUEEN*. On March 20, 1952, Bogie accepted the only Oscar of his career and said, "It's a long way from the Belgian Congo to the Pantages Theater, but I'd rather be here than there."

★ ★ ★

Best Actor winner William Holden blew up backstage at the 25th Annual Oscar Show after being cut off by a TV commercial in the middle of his acceptance speech. Other winners fell prey to the same fate that night.

★ ★ ★

The best male performance of 1954 was honored by *THE VIRGIN QUEEN*, Bette Davis, whose head had been partly shaved for the upcoming movie role of Elizabeth I. Sporting a sequined gold helmet, Ms. Davis received the loudest applause of the evening prior to presenting the Oscar to Marlon Brando. In another 25 years, Indian beauty Persha Kambata would bare her scalp, too, for a role in *STAR TREK—THE MOTION PICTURE*.

★ ★ ★

"You call it a waste of time, this taste

"For popular tunes, and yet

"Good-bye to care when you whistle the air

"Of the song that you can't forget."

Obviously Guy Wetmore Carryl was not after an Oscar when he wrote that poem. In 1955, Dimitri Tiomkin's chances for a Best Song statuette were shot down when his popular tune from *THE HIGH AND THE MIGHTY* was disqualified because it had been *whistled* rather than sung.

★ ★ ★

In a unique sort of homage to the television industry, the Academy in 1956 honored *MARTY* with four major Oscars: Best Picture, Best Screenplay, Best Director and Best Actor. The movie had been based on a TV play.

★ ★ ★

In 1957, Robert Rich won an Oscar for his screenplay, *THE BRAVE BULL*. As Rich was unavailable, the award was accepted by Jesse Lasky, Jr. It later turned out that not only had Robert Rich not been available, but he hadn't even existed! It was eventually learned that "Rich" was an alias for the blacklisted Dalton Trumbo.

★ ★ ★

The movie *THE BRIDGE ON THE RIVER KWAI*, voted Best Picture in 1958, did not end as did the novel from which it was adapted. In the book, the bridge survives; in the film, it is blown up. Why did director David Lean alter the conclusion? "I couldn't resist it," was his reply.

★ ★ ★

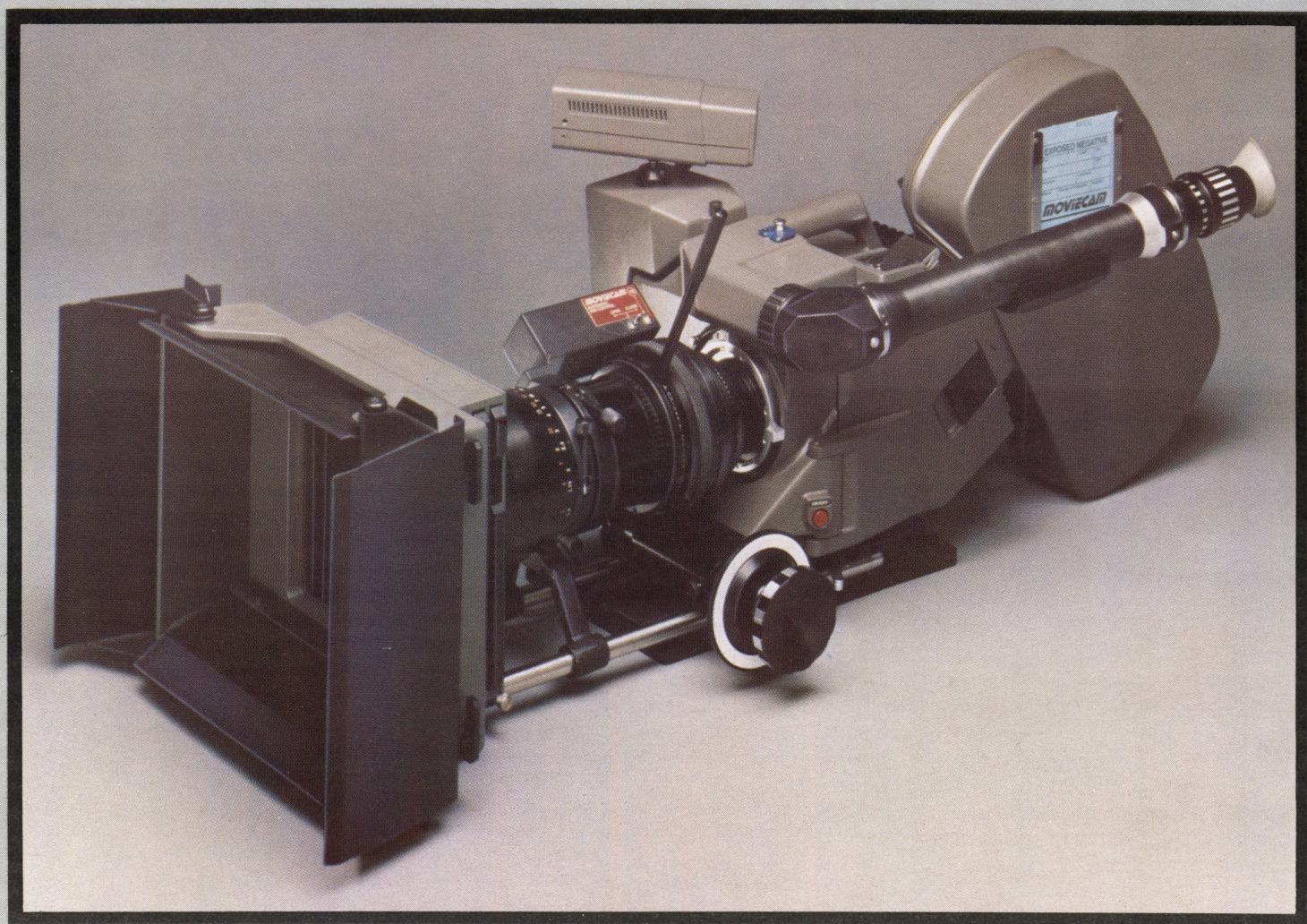
Because of ill health, Gary Cooper was unable to attend the Awards in 1959 to accept a special Oscar. When James Stewart broke down in tears while accepting the trophy for Cooper, people began to wonder how ill Cooper really was. It was announced two days later that the actor had cancer. In a month he died.

Continued on Page 474

The 40th Annual Academy Awards Presentation was postponed for two days due to the assassination of Dr. Martin Luther King, Jr. Academy President Gregory Peck opened the show with a tribute to the slain civil rights leader.



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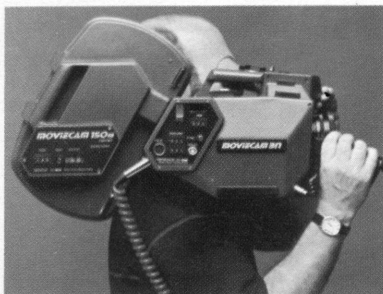
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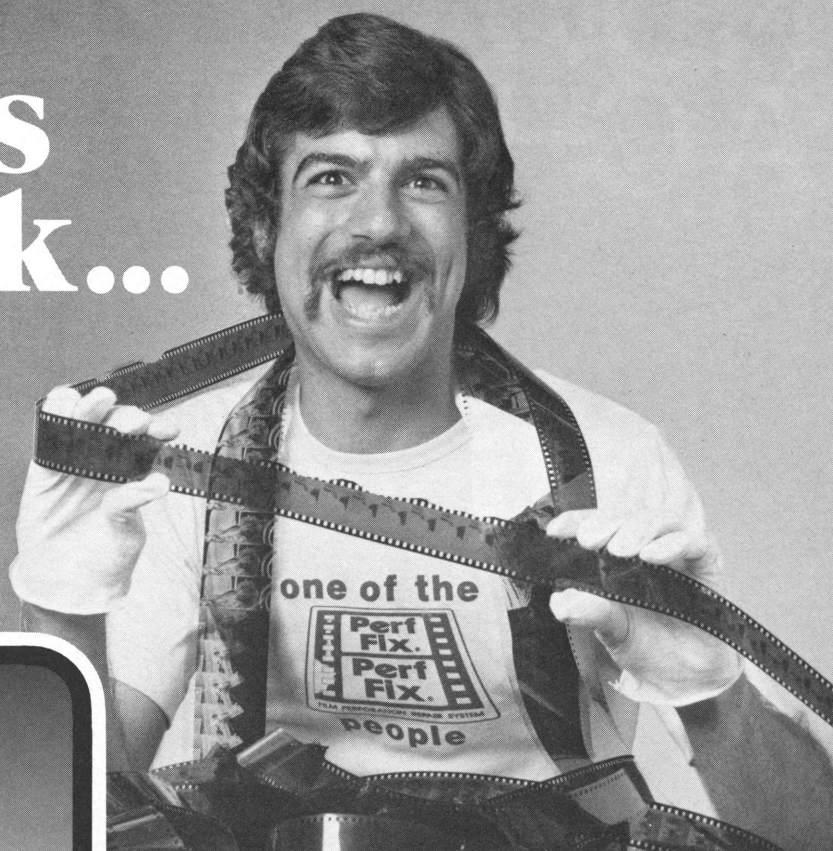
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**—Steve Poster,
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of
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money, and brought the film in on schedule, within budget. This is an unusual picture and Tiffen helped make it that way." Steve Poster, Director of Photography, "Dead and Buried."

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FILMEX 80-THE SUMMING UP

Filmex 80 presented to Los Angeles film devotees a vast smorgasbord of films which they would otherwise never have an opportunity to see

Filmex 80, this year's edition of the Los Angeles International Film Exposition, which ran March 4-20, proved to be an almost overwhelming feast for film buffs and serious students of the cinema alike. A non-competitive event—and the largest of its kind in the world—the Exposition included something for almost everyone and magnificently fulfilled its primary obligation of presenting to Los Angeles motion picture devotees a vast smorgasbord of films which they would otherwise never have the opportunity to see.

Filmex 80 set records for participating nations (37), number of programs (162), feature films (165), short films (245), American premieres (54) and sold-out programs (51). It also scored a near-record for attendance with 113,000 admissions.

In years past the programming of Filmex has been criticized for including too many boring off-the-wall offerings (apparently selected for sheer novelty effect), but this year the program was far

more eclectic, emphasizing solid cinematic construction and basic human relationships, rather than effect merely for the sake of effect. In that respect, and in terms of overall quality, this year's program was quite possibly the best that Filmex has yet offered.

Filmex 80 opened in a blaze of light as spotlights illuminated the sky above the ABC Entertainment Center on Tuesday evening, March 4, and thousands of film-lovers turned out to celebrate the inauguration of the 18-day Exposition. Many members of the international film community were present for the Gala Opening Night celebration, which featured the American premiere of Volker Schlöndorff's *THE TIN DRUM*, followed by an elaborate cocktail buffet and reception, and were joined by representatives of the Los Angeles cultural, social and political communities. Among the guests were Robin Williams, Chevy Chase, Jon Voight, Elisabeth Montgomery, Eva Marie Saint, John Schlesinger, Marilyn and Alan Bergman, Peter Bonerz, Ray

Bradbury, Frederick Brisson, Kathleen Brown, Paul Kohner, Sue Mengers, Nicholas Meyer, Walter Mirisch, George Segal, Andy Warhol, State Senator Anthony Beilenson, Los Angeles City Councilwoman Joy Picus and Councilmen Marvin Braude, David Cunningham, Robert C. Farrell, Arthur Snyder and Joel Wachs and City Attorney Burt Pines.

The 1980 Los Angeles International Film Exposition was attended by more than 113,000 people, nearly triple the attendance of the first Exposition and the most successful Filmex event ever. A total of 162 programs, comprised of some 400 films (165 features and 245 shorts) from 37 nations, was presented during the 18-day event. Box office revenues for Filmex 80 totaled \$208,000 (a 20% increase over 1979). 51 programs sold out, representing a 76% increase over last year, and of the 14 programs that repeated, four of these sold out. Attendance at the 27 free programs averaged 86% of house capacity.

"Filmex looks better and better each



Once again the ABC Entertainment Center in Century City served as the site of the Los Angeles International Film Exposition (FILMEX) The two magnificent Plitt Century Plaza Theatres, with their superior projection and sound facilities, were kept busy night and day. In addition, the Hollywood Experience Theatre, located on the lower level of the entertainment complex, was pressed into service for special screenings.



year on paper," said Filmex Director Gary Essert, "but what is more important to us is that it looks better and better each year on the screen. Many factors go into making Filmex a success, but it's ultimately the quality and variety of the films shown that draws people here in the first place, so that they can meet, exchange ideas and enrich each other's outlook on the world. And we believe that that's as much a part of Filmex as watching movies."

Filmex, the world's largest public film event, is a non-competitive festival, organized on a non-profit basis, which receives broad support from groups and individuals in the film industry and the larger international film community, as well as from civic leaders and the general public in Southern California. Another example of the wide variety of support is demonstrated in part by the large and diverse group of participants from around the world who attended Filmex 80. These included directors, producers, screenwriters, performers and film distributors—many of whom participated in open discussions with audiences—as well as acclaimed film critics and scholars who came as guest lecturers, and a large contingent of the international press.

Five feature films had their world premieres at Filmex 80: *THE PLUMBER* (Australia, world theatrical premiere), whose director, Peter Weir, and cinematographer, David Sanderson, were present at the Exposition; *TUSK* (France/Federal Republic of Germany), whose director, Alexandro Jodorowsky, and producer, Eric Rochat, were in attendance; *THE SPACE MOVIE* (Tony Palmer, director, Great Britain); *FORBIDDEN ZONE* (USA), whose director, Richard Elfman, was present; and *ON THE NICKEL* (Ralph Waite, director, USA). In addition, three shorter films, all from the USA, received their world premieres as part of *POINT OF VIEW*, an annual, free, documentary series at Filmex—80 *BLOCKS FROM TIFFANY'S*, represented by its director, Gary Weis; *DREAMSPINNER* (Hank Stine, director); and *BB WARRIORS*, whose director and co-producer, Michael Roach, was present.

Many of the 54 films having their American premieres at Filmex 80 were accompanied by their directors and/or others involved in their production; whenever possible, the filmmakers introduced their films and discussed them afterwards with audiences. Among the American premieres so represented were: *THIRST* (Rod Hardy, director, Australia), with actress Chantal Contouri present; *HEARTLAND REGGAE* (Canada), with director J.P. Lewis; *SENTIMENTAL JOURNEY* (France), with

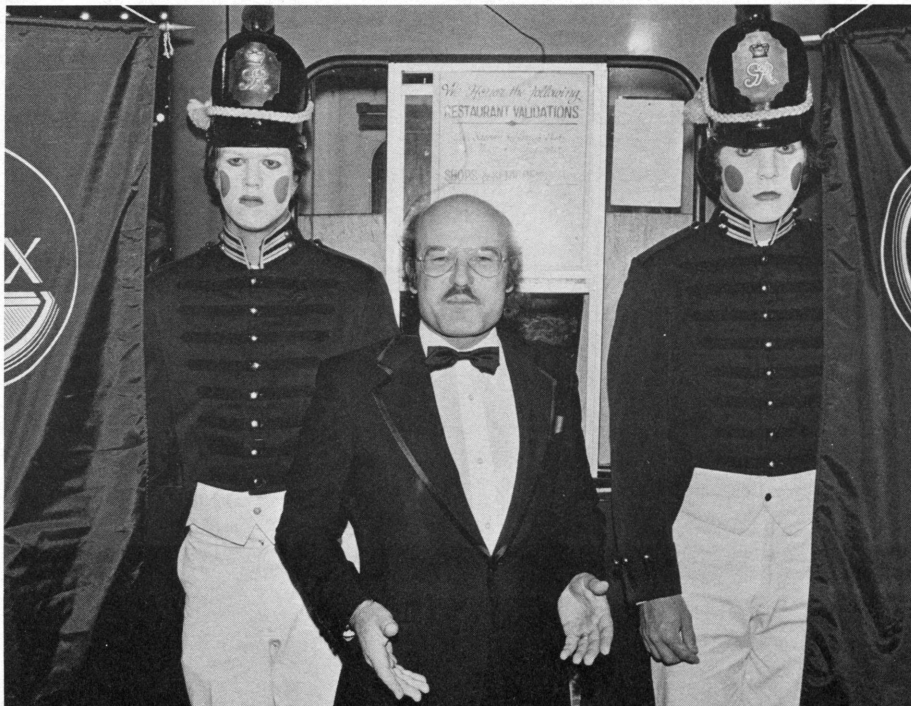
director Michel Deville; *RASCALS* (France), with director Bernard Revon and producer Gilbert de Goldschmidt; *DEATH-WATCH*, with director Bertrand Tavernier and cast members Harvey Keitel, Max Von Sydow and Harry Dean Stanton; *THE TIN DRUM* (Federal Republic of Germany), with Director Volker Schlöndorff; *THE END OF THE RAINBOW* (Federal Republic of Germany), with director Uwe Friessner and composer Alexander Krant; *THE GREAT ROCK AND ROLL SWINDLE* (Great Britain), with director Julian Temple; *RADIO ON* (Great Britain), with director Chris Petit; *INSTANT PICTURES* (The Netherlands), with director George Schouten; *A WOMAN LIKE EVE* (Nouchka van Brakel, director, The Netherlands), with actress Monique van de Ven; *FIGHT FOR FREEDOM* (Ola Balogun, director, Nigeria), with actor/producer Adeyemi Afolayan; *POODLE* (Spain), with director Bigas Luna; *A RESPECTABLE LIFE* (Sweden), with director Stefan Jarl, whose *THEY CALL US MISFITS*, to which his new film is a sequel, was also shown; *THE LOST WAY* (Switzerland), with director Paricia Moraz; *A MAN ON THE RUN* (Switzerland), with director Simon Edelstein; *THE OUTSIDER* (USA/The Netherlands), with director Tony Luraschi; *ON COMPANY BUSINESS* (USA), with producer Howard Dratch and producer/director Alan Francovich; *ASK THE DEAD ABOUT THE PRICE OF DEATH* (USSR), with director Kalje Kijak; and *COURT MARTIAL* (Yugoslavia), with director Branko Ivanda and production executive Cicin Sain.

Among the other members of the international film community present at Film-

ex 80 were: directors Mikal Cacoyannis (Greece), Shaul Dishy (Israel), Renzo Kinoshita and Nagisa Oshima (Japan); actress Paola Derrica; David Stratton, director of the Sydney Film Festival; Gilles Jacob, director of the Cannes Film Festival; Ken Wlaschin, director of the London Film Festival; Linda Myles, director of the Edinburgh Film Festival; Gustav Posten, director of the Film Archive, University of Lund (Sweden); Lena Enquist and Per Berglund, representatives of the Swedish Film Institute; film production, distribution and exportation executives Catherine Verret and Jeanne Seawell (France), Dieter Menz and Dieter Wahl (Federal Republic of Germany), Don Getz, Michael Myers and Sydney Safir (Great Britain), Kiril Razlogov of Goskino (USSR), Yuri Babenkov, Cultural Attaché, Soviet Embassy, and Alexander Potemkin, USSR consul, San Francisco; Christian Henriksen of ARD, 1st network of West German Television; author/historian John Kobal (Great Britain); journalists Max Tessier (France) and Peter Dragaze (Italy); and Film at the Public programmer Fabiano Canosa (New York City) and Matthias Brunner (Switzerland) who programs six theatres in Zurich.

Other feature films given their American premieres at Filmex 80 were: *KASSBACH—A PORTRAIT* (Peter Patzak, director, Austria), *THE MUCKER* (Jorge Bodanzky, Wolf Gauer, directors, Brazil/Federal Republic of Germany), *A SUMMER RAIN* (Carlos Diegues, director, Brazil), *TROUBLED LAUGHTER* (Yang Yanjin, Deng Yimin, directors, People's Republic of China), *BEAUTY AND THE BEAST* (Juraj Herz, director, Continued on Page 464

Volker Schlöndorff, director of the superb West German film, *THE TIN DRUM*, which opened Filmex 80, poses between two clowns during the colorful opening night festivities. *THE TIN DRUM* later won the "Best Foreign Film" Academy Award during the presentation on April 14.

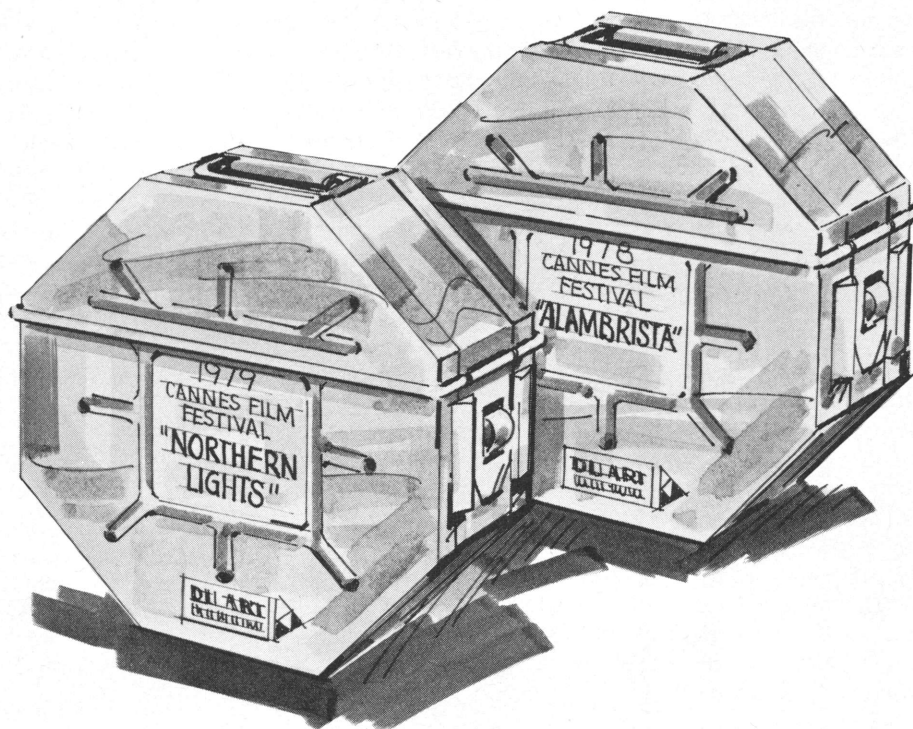


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That's with the No. 1 camera
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Changing to a heavier lens
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toward the front. So does add-
ing a zoom motor or produc-
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position, release the knob.
Camera balance restored.

Simple

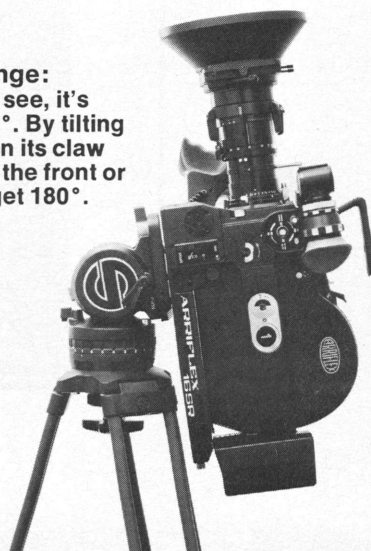
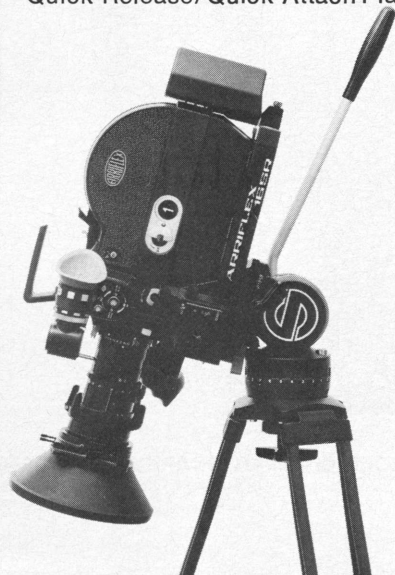
No sliding platform. No
figuring out which socket to
use. And when you tilt, the
camera stays where you set it,
locked off or not. (That's pro-
vided your camera's weight/
CG-height ratio is within the
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The technology involved in getting a motion picture image onto the screen has currently attained such a height of sophistication that it would boggle the minds of those who pioneered this industry almost 90 years ago. Marvelously compact and electronically automated film cameras, super-fast lenses that can almost literally see in the dark, new HMI light sources that rival the sun in brilliance while using little power, fabulous new color film stocks with high speed, extremely fine grain and incredible latitude—all these marvels are readily available to the present-day cinematographer.

The tools of the trade used by the Director of Photography and his crew continue to grow more compact, more efficient and more automated with each passing year—but the skill of the man himself, this unique artist-technician, can never be automated. His *metier* is much more than a kind of reflex expertise born of vast experience in his chosen field. It involves such all-important intangibles as taste and style and a peculiar gut-feeling for achieving the specific images that will best tell the story.

Five superlatively photographed motion pictures were nominated for the Best Achievement in Cinematography "Oscar" to be bestowed during the 52nd Annual Academy Awards Presentation. Obviously, only one could be the recipient of the cherished statuette. But the members of the American Society of Cinematographers consider the *nominations* for this highest accolade to be as important as the Award itself, and it is with that thought in mind that the membership of ASC salutes with pride the following Directors of Photography who received nominations in the category of "Best Achievement in Cinematography" for the Academy's 52nd Annual Awards Presentation:

NESTOR ALMENDROS
"Kramer vs. Kramer"

WILLIAM A. FRAKER, ASC
"1941"

FRANK PHILLIPS, ASC
"The Black Hole"

GIUSEPPE ROTUNNO, ASC
"All That Jazz"

VITTORIO STORARO
"Apocalypse Now"



"KRAMER VS. KRAMER"

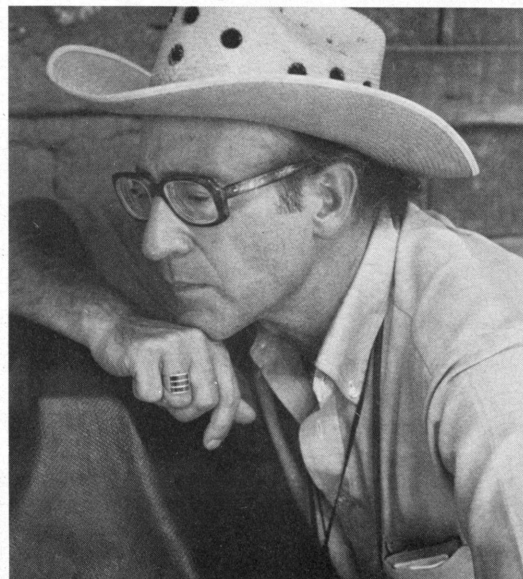
Nestor Almendros remembers his first thoughts when Robert Benton sent him a script for *KRAMER VS. KRAMER*. He felt that the characters were real; that they could be made to come alive on the motion picture screen.

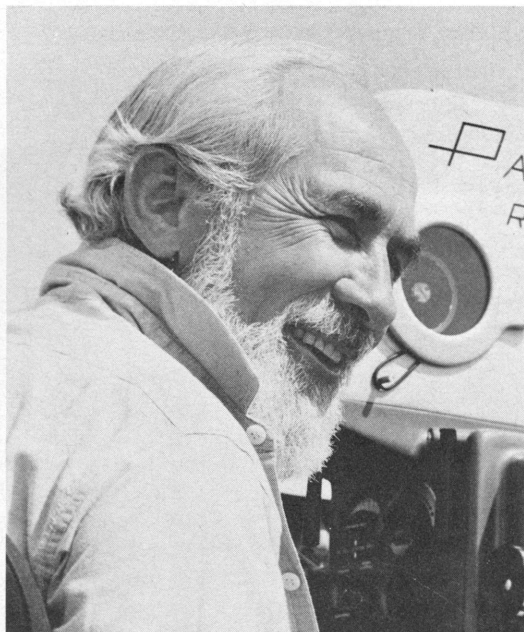
Almendros was also excited about working in New York City, the practical location for the movie. He had studied filmmaking at CCNY, under Hans Richter, and the opportunity to work in the city where he had done his early experimental work was exhilarating.

As for the cinemagraphic opportunity, Almendros says, "If someone had asked me whether I thought *KRAMER VS. KRAMER* would be nominated for an

Continued on Page 493

NESTOR ALMENDROS





WILLIAM A. FRAKER, ASC

It started with a handshake.

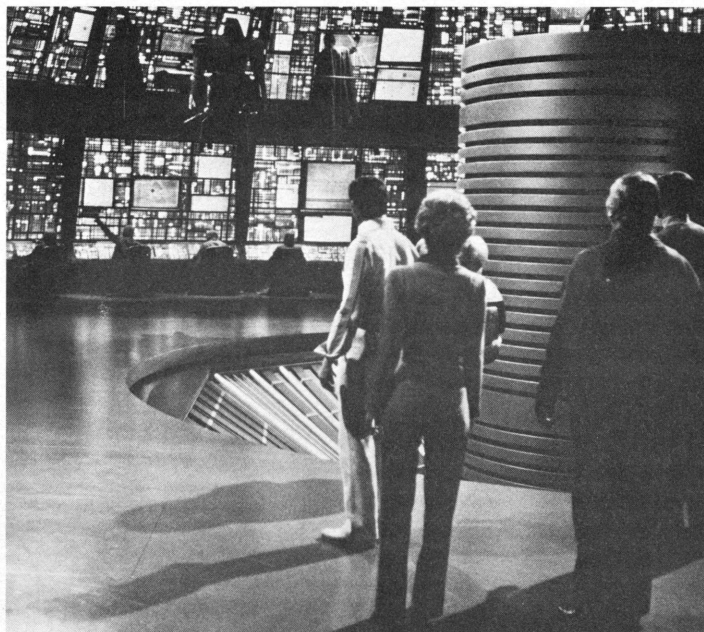
William A. Fraker, ASC, was shooting the opening sequence for *CLOSE ENCOUNTERS OF THE THIRD KIND*. Director Steven Spielberg asked him if he would be interested in working with him on a film called *1941*.

"He described it as kind of a *IT'S A MAD MAD MAD MAD WORLD* based upon an incident—a false air raid alarm—that occurred during the early days of World War II," Fraker remembers.

The idea appealed to Fraker.

"It sounded like a straightforward film that didn't require a lot of moody photography," he says. "I was ready to do something like that. We shook hands. That

Continued on Page 499



"THE BLACK HOLE"

There is an establishing shot in *THE BLACK HOLE* which is staged in front of a long corridor of cubicles where the crew lives on board the spaceship U.S.S. Palamino. Some of the cubicle doors are open. Others are shut. Beams of light stream from some of the open doorways and under others.

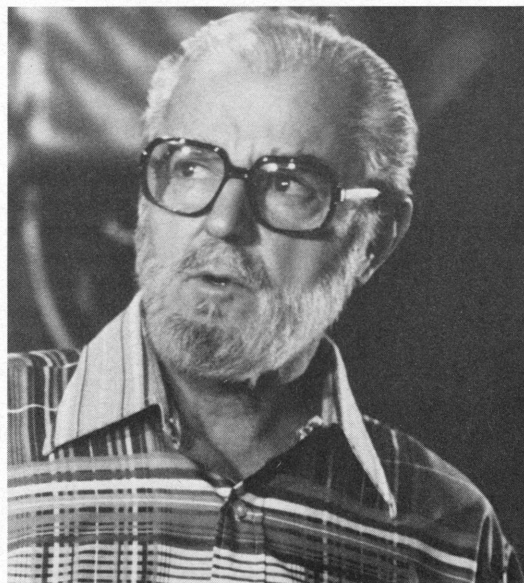
It couldn't be more realistic. There is a definite feeling that there are people living in those long rows of lighted cubicles. However, in reality, all but the first five rows of cubicles are part of a matte painting by artist Harrison Ellenshaw. The illusion is aided in no small part by perfectly positioned artificial lights that seem to be coming from some of the cubicles.

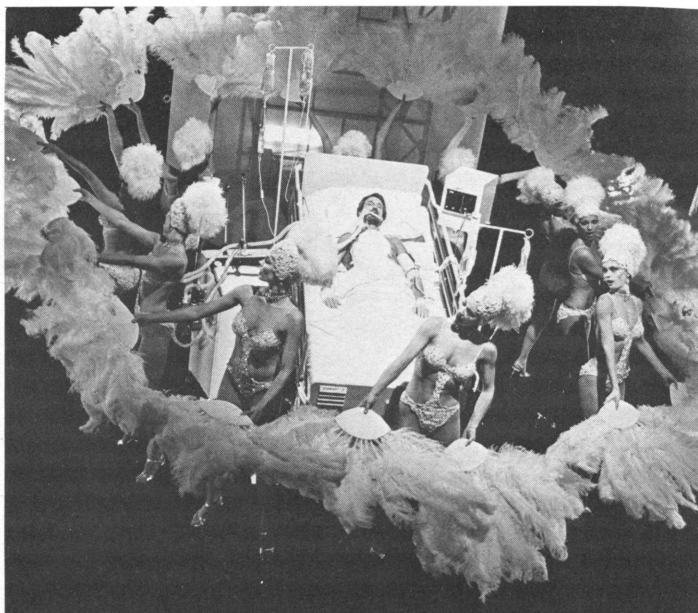
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"1941"



FRANK PHILLIPS, ASC



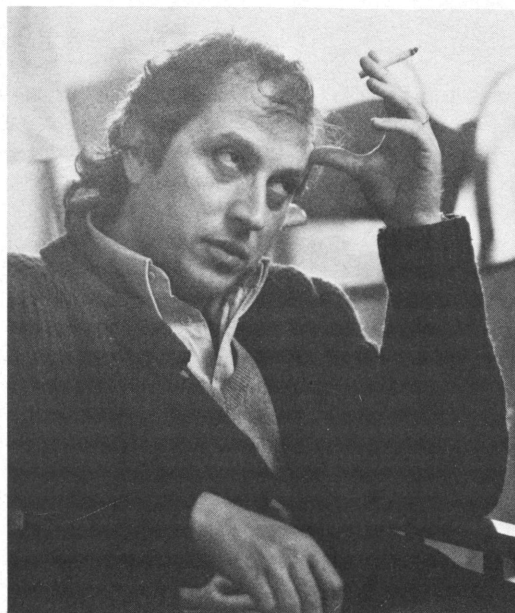


"ALL THAT JAZZ"

Being invited to work with a director you admire on a motion picture that challenges you is the most fantastic thing that can happen to a cinematographer. Probably the one experience that could top that is making the film, and having it nominated for an Academy Award for cinematography by your peers.

Those were the feelings expressed by Giuseppe Rotunno, ASC, AIC, when we spoke with him about *ALL THAT JAZZ*. Rotunno, a native of Italy, has a long string of cinematographic credits that have earned him wide recognition, including *MAN OF LA MANCHA*, *CARNAL KNOWLEDGE*, and *ARMACORD*. We met with Rotunno following his first
Continued on Page 507

GIUSEPPE ROTUNNO, ASC



VITTORIO STORARO

Vittorio Storaro, AIC, had mixed emotions when Francis Ford Coppola contacted him about handling principal cinematography for *APOCALYPSE NOW*.

"I was elated by the possibility of having an opportunity to work with Francis Coppola on this film," he recalls. "However, the work Gordon Willis did with him on *THE GODFATHER* was so exceptional my first thought was that they should be doing this together, too. It was only after Francis convinced me that Willis simply wasn't available for this film that I felt I should do it."

Even then, Storaro admits to having certain concerns. "I knew this would be a
Continued on Page 471

"APOCALYPSE NOW"



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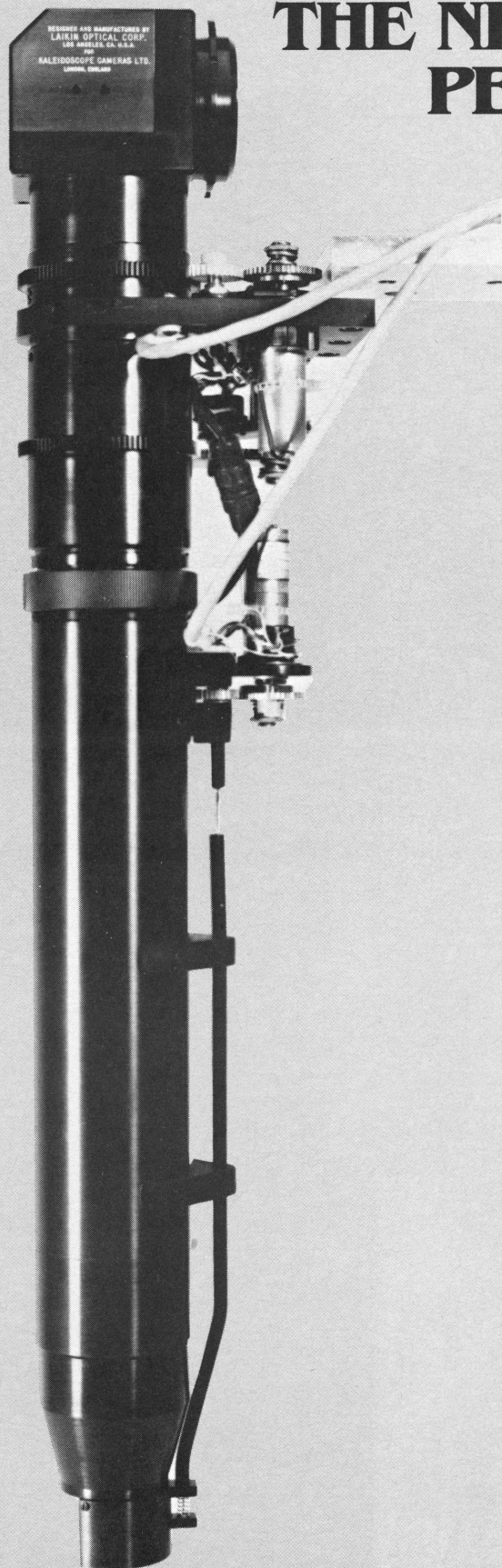
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ACADEMY SCIENTIFIC OR TECHNICAL AWARDS PRESENTATION

A fitting presentation of the awards which represent the very lifeblood of the film industry in technical and scientific terms

On the evening of April 11, at a dinner-dance attended by several hundred guests and held in the Grand Ballroom of the Beverly Hilton Hotel, formal presentation was made of the awards for scientific or technical achievements for the 52nd Annual Academy Awards.

In addition, Medals of Commendation

were bestowed upon Charles G. Clarke, ASC, John O. Aalberg and John G. Frayne in appreciation for outstanding service and dedication in upholding the high standards of the Academy of Motion Picture Arts and Sciences.

The awards were voted by the Academy Board of Governors from the recommendations made by the Scientific or Technical Awards Committee. Donald C. Rogers is chairman of the committee.

Scientific or Technical Achievement Awards may be given for devices, methods, formulas, discoveries or inventions of special and outstanding value to the arts and sciences of motion pictures and employed in the motion picture industry during the awards year. Awards may be granted in any of three classifications: Academy Award of Merit (statuette), for basic achievements which have a definite influence upon the advancement of the industry; Scientific or Engineering Award (Academy Plaque), for those achievements which exhibit a high level of engineering and are important to the progress of the industry; and Technical Achievement Award (Academy Certificate), for those accomplishments which are valuable contributions to the progress of the industry.

The following awards were voted:

ACADEMY AWARD OF MERIT [Statuette]

To Mark Serrurier, for the progressive

development of the Moviola from the 1924 invention of his father, Iwan Serrurier, to the present Series 20 sophisticated film editing equipment.

The Moviola has evolved from the 1924 Midget to the complex machines necessary for the array of picture and sound formats currently employed in motion picture production. It has kept pace effectively to meet the demands of motion picture technology.

SCIENTIFIC AND ENGINEERING AWARD

[Academy Plaque]

To Neiman-Tillar Associates for the creative development, and to Mini-Micro Systems, Incorporated, for the design and engineering of an Automated Computer Controlled Editing Sound System (ACCESS) for motion picture production.

ACCESS is used in the post-production sound editorial process. Its memory banks store sound effects audio in digital form and instant access to these effects is provided. The system accommodates sound modification and track assembly in synchronism for rerecording.

TECHNICAL ACHIEVEMENT AWARD

[Academy Certificate]

To A.D. Flowers and Logan R. Frazee for the development of a device to control flight patterns of miniature airplanes during motion picture photography.

The apparatus (The Guillotine) provides the capability of creating realistic motion of a miniature airplane in acrobatics for later combination with other photographed material.

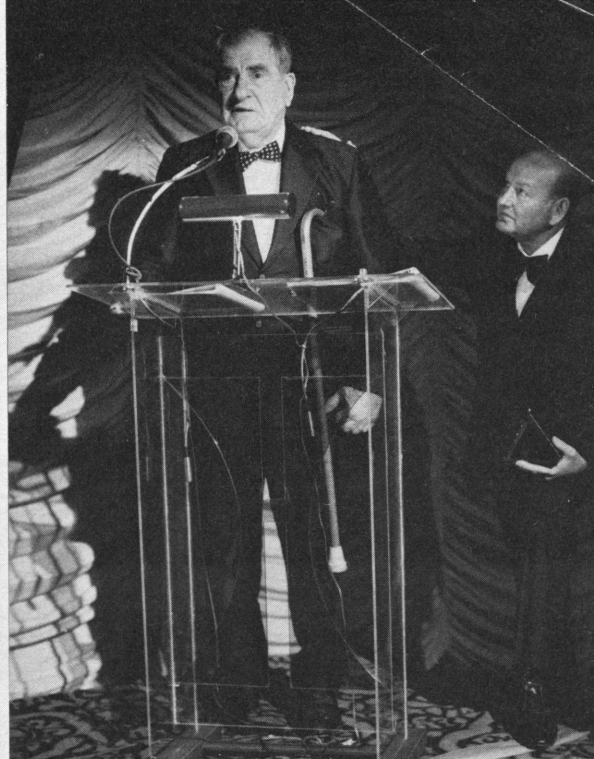
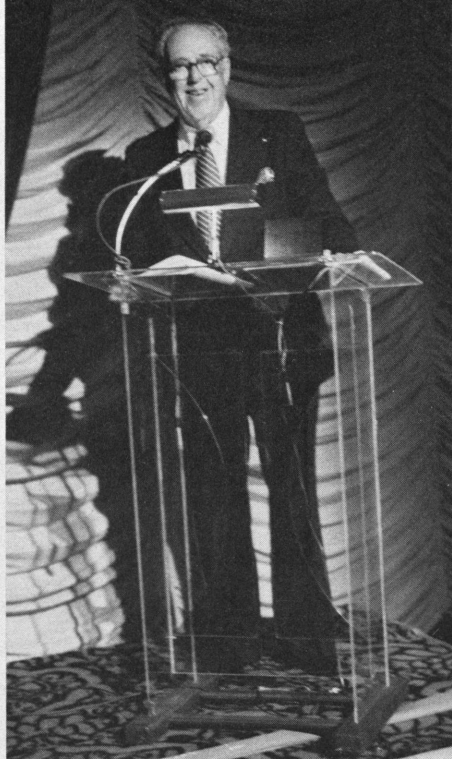
To the Photo Research Division of Kollmorgen Corporation for the development of the Spectra Series II Cine Special Exposure Meter for motion picture photography.

The Spectra Series II Cine Special Exposure Meter is a durable instrument which may be programmed to read instantly the optimal f-stop for any scene. Stable solid-state circuitry achieves increased sensitivity and accuracy at low light levels.



(ABOVE LEFT) William Shatner, "Captain Kirk" of STAR TREK fame, and Academy Award-winning actress Cloris Leachman served as a pair of witty presenters of the prestigious awards (BELOW) Entertainment and music for dancing were provided by the *Mal de Mers*, a Dixieland band of the California Yacht Club, made up of film industry executives.





A highlight of the evening was the presentation of special Medals of Commendation to three prominent figures of the film industry "in appreciation for outstanding service and dedication in upholding the high standards of the Academy of Motion Picture Arts and Sciences." The recipients were: (LEFT) John O. Aalberg, shown with Academy President Fay Kanin, (CENTER) John G. Frayne, and (RIGHT) Veteran Director of Photography Charles G. Clarke, shown here with Committee chairman Donald C. Rogers.

To Michael V. Chewey, Walter G. Eggers and Allen Hecht of MGM Laboratories for the development of a Computer-controlled Paper Tape Programmer System and its applications in the motion picture laboratory.

The MGM Programmer System uses micro-computer techniques providing the capability to produce, edit or modify paper timing tapes to control color motion picture printing.

To Irwin Young, Paul Kaufman and Fredrik Schlyter of DuArt Laboratories, Incorporated, for the development of a Computer-controlled Paper Tape Programmer System and its applications in the motion picture laboratory.

The DuArt Programmer System uses micro-computer techniques providing the capability to produce, edit or modify paper timing tapes to control color motion picture printing.

To Paul Trester and James Stanfield for the development and manufacture of a device for the repair or protection of sprocket holes in motion picture film.

The Trester-Stanfield apparatus provides the capability of applying perforated bonding tape in registration over damaged sprocket holes in short or extended lengths to maintain the integrity of perforated motion picture film.

To Zoran Perisic of Courier Films, Limited, for the Zoptic Special Optical Ef-

fects Device for motion picture photography.

The Zoptic device provides a means of interlocking the zoom lenses of a camera and projector in a front or rear projection system. The synchronized zoom action creates the illusion of relative movement in depth between a foreground subject and the projected background.

To Bruce Lyon and John Lamb for the development of a Video Animation System for testing motion picture animation sequences.

The Lyon Lamb Video Animation Sys-

tem (VAS) allows the animator or special effects director to shoot his test directly on video tape one or two frames at a time and view it immediately at normal projection speed.

To Ross Lowell of the Lowel-Light Manufacturing Company, Incorporated, for the development of compact lighting equipment for motion picture photography.

The Lowel-Light unified system consists of a wide range of light-weight, compact lighting equipment of special utility for location motion picture photography. ■

The recipients of the Scientific or Technical Awards line up for the official group photograph, with Don Rodgers, Fay Kanin and William Shatner in front. For many years these significant awards (because they were considered too academic for the general audience) were buried under commercials in the telecast. Now they are given the prominence they deserve at their own banquet.



"You could say that the Chem-Tone process was absolutely essential to this film."

Ira Wohl, Director "Best Boy"



"My cinematographer, Tom McDonough, suggested that we go to TVC and use their Chem-Tone process. Our objective was mobility, and we knew we would be shooting indoors most of the time with very low and uneven light levels.

"Tom knew that Chem-Tone would give us the effect we needed because it brings out shadow details which would otherwise be lost. We were able to film with minimal lighting equipment and still get great prints.

"Thanks to Chem-Tone, we were able to capture on film a sense of immediacy and spontaneity, the drama of events as they happened. So you could say that the Chem-Tone process was absolutely essential to this film.

"In fact, TVC played a very supportive role in this project. The people there are very human, genuinely interested in helping independent filmmakers. Right from the start, they felt that 'Best Boy' was important, and did their best to make it a success."

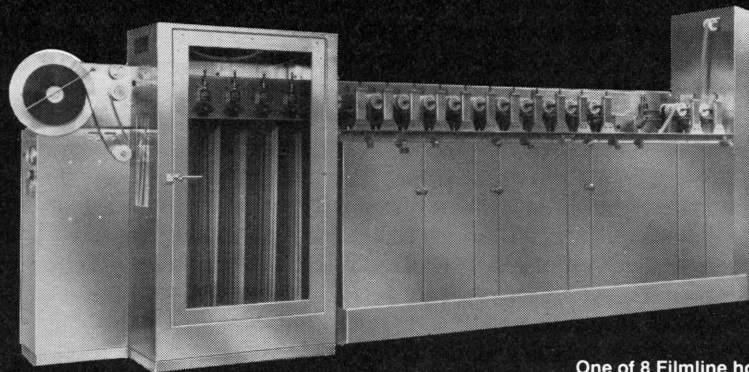


Ira Wohl

Only tvC has Chem-Tone

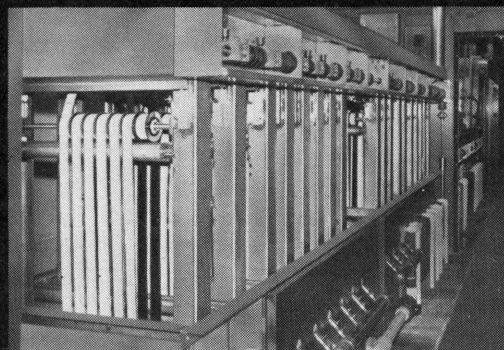
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Micro-Demand is a patented exclusively different concept in demand drive film transport systems.

Micro-Demand is a dynamically tension-controlled friction film transport system that operates effectively at minimum tension and with complete reliability. When used with Filmline Feather-Touch film spool "tires" it transports 35mm, 16mm and single strand 8mm film interchangeably and without adjustments even when these films are spliced back-to-back.

Once optimum tensions are set there is no need for further adjustments, yet the design allows easy and rapid, dynamic adjustment of film tension while the machine is running.

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There are no fragile, plastic spring bushings, no wobble rollers. No elaborate articulations of any type. Just sound engineering and the highest quality materials and workmanship.

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| Flexibility | Any format 35mm, 35/32mm (1-3), 35/32mm (1-4), 35mm 5R S8, 16mm — 70MM-105MM etc. | <input type="checkbox"/> Virtually eliminates all film breakage, scratches and static marks. |
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| Maintenance | Exclusive Maintenance Monitor tells when and where the machine needs attention. Significant savings assured. | <input type="checkbox"/> Stainless steel construction used throughout. |
| Performance | Every Filmline machine is backed by a superb performance record compiled in over 25 years of continuous service to the industry. Twenty five years in the forefront of processing machine design and innovation. | <input type="checkbox"/> Proper operation can be determined at a glance, while machine is running. |
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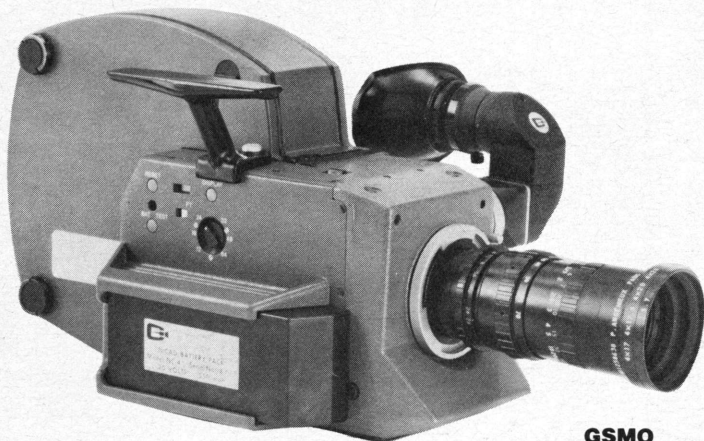
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Cinema Products, the master of design innovation, has now developed *the system*. First the CP-16 . . . then the CP-16 R/A and now the GSMO. With the addition of the GSMO, Cinema Products now offers the entire range of 16mm news, documentary, industrial and production cameras. You can select a camera to meet your needs exactly. The CP-16 . . . the GSMO . . . the choice is yours.



GSMO

...And Yet Compatible

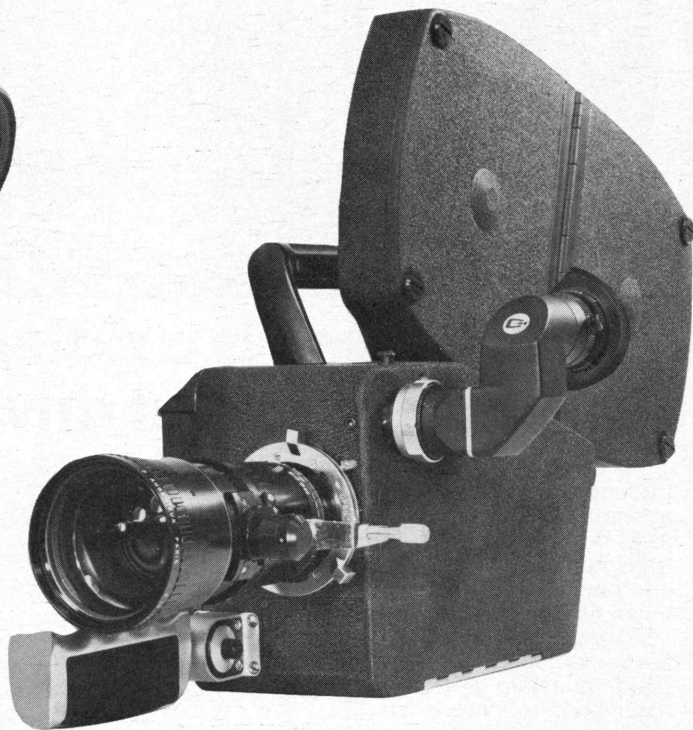
For all their differences (why, they don't even look alike), the CP-16R and the GSMO are *totally* compatible. How could it be a "system" otherwise? Interchangeable accessories make them a brace of cameras which will satisfy 90% of the needs of any professional filmmaker. What's interchangeable? The battery and charger system. The viewfinder system. The complete line of BCP mounted lenses. Once again . . . function precedes design, making the CP-16R and the GSMO the most economical system available.

Innovative design is great, but without function would you buy it? The CP-16 and the GSMO make up a system with today's filmmaker in mind. And what a system! What a choice!

Distinctly Different...

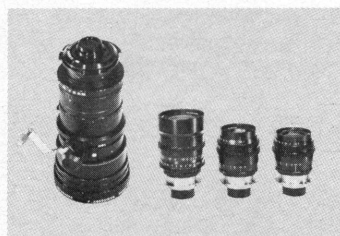
The CP-16 was conceived to overcome the problems of news cameramen in the field, thus function became the master of design. The CP-16's system capabilities are unparalleled; in many ways, its ease of operation has changed the course of television journalism. Today, the CP-16 is regarded as the world's foremost news-gathering motion picture camera.

Now, the all new GSMO steps into the world of technology of the 80's. More compact, lighter and with a lower profile than its predecessor, the GSMO is a double-system camera with instant-change magazines. So quiet . . . so easy . . . so fast . . . You must handle it to believe it!

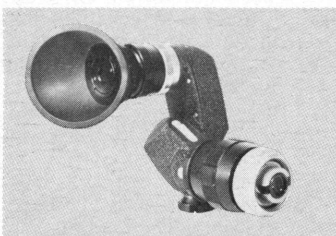


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KODAK HONORS "BEST CINEMATOGRAPHY" NOMINEES

The century-old company that provides most of the film for Hollywood productions pays tribute to the men behind the camera up for Oscars

The fourth annual Eastman Kodak Company awards banquet honoring excellence in cinematography recognized the achievements of five leading Directors of Photography, on the evening of Saturday, April 12, at the Bistro Restaurant in Beverly Hills.

Honored were the Director of Photography nominees for the 52nd annual Academy Awards: Nestor Almendros, *KRAMER VS. KRAMER*; William Fraker, ASC, *"1941"*; Frank Phillips, ASC, *THE BLACK HOLE*; Guiseppe Rotunno, ASC, *ALL THAT JAZZ*, and Vittorio Storaro, *APOCALYPSE NOW*.

Other guests included officers of the American Society of Cinematographers and the Academy of Motion Picture Arts and Sciences.

The awards were presented by Kenneth M. Mason, Kodak vice-president and general manager of the motion picture and audiovisual markets division. "While the members of the Motion Picture Academy will necessarily single out one of these cinematographers, we wanted to salute all of them for the technical skills and artistic excellence they brought to the motion picture screen in 1979," said Mason. "We share a mutual goal with all Directors of Photography in constantly striving to bring the finest quality in filmed entertainment to the screen."

Added Al Williams, Pacific Southern Region manager for the division, "Although talented directors, producers and screen stars are often more publicly associated when a film is a financial or artistic success, I think we have seen increasing recognition for the key role played by the Director of Photography. By recognizing the achievements of these people, we hope to further the appreciation of the work done by all Directors of Photography. They bring a commitment of artistic and technical excellence to our industry. We, too, have a long-standing commitment to excellence." ■



The private banquet room of The Bistro restaurant in Beverly Hills was again the site of Kodak's annual event honoring "Best Cinematography" nominees. Brief but warm words of welcome to the nominees and their guests were offered by Kenneth M. Mason, Kodak vice-president and general manager of the motion picture and audiovisual markets division (BELOW LEFT) and Al Williams, Pacific Southern Region manager of the division (RIGHT).

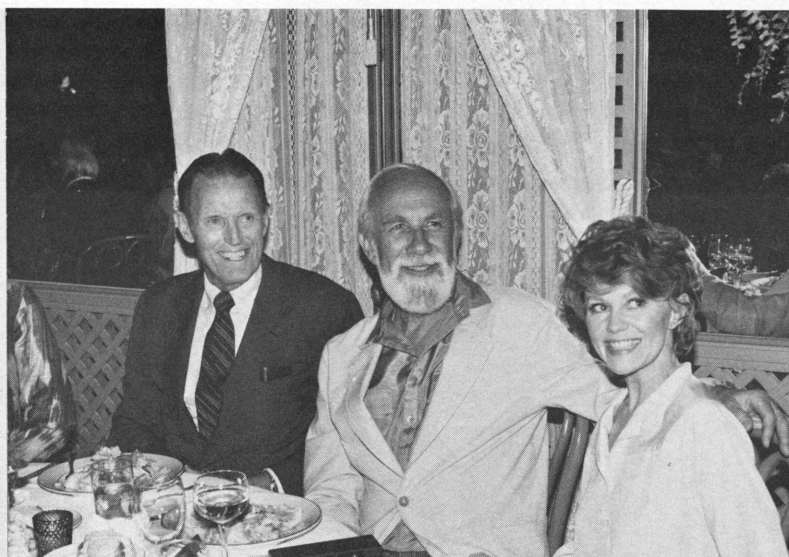


(LEFT) Mr. and Mrs. Al Williams enjoy the occasion, as do Mr. and Mrs. Ted Voigtlander (RIGHT). This event marked the fourth year in a row that Kodak has honored the "Best Cinematography" Academy Award nominees. It is always a warm, informal affair characterized by the close camaraderie of colleagues working together in an exciting industry.



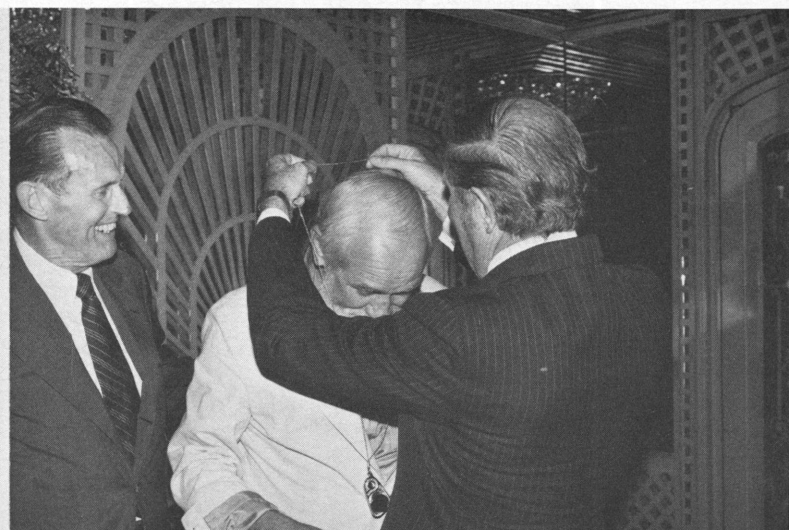


Among the guests at the affair: (LEFT) Harry Wolf, ASC. (CENTER) Fay Kanin, President of the Academy of Motion Picture Arts and Sciences, with her husband, Michael Kanin. (RIGHT) Haskell Wexler, ASC, two-time winner of the "Best Cinematography" Academy Award for WHO'S AFRAID OF VIRGINIA WOOLF? and BOUND FOR GLORY.

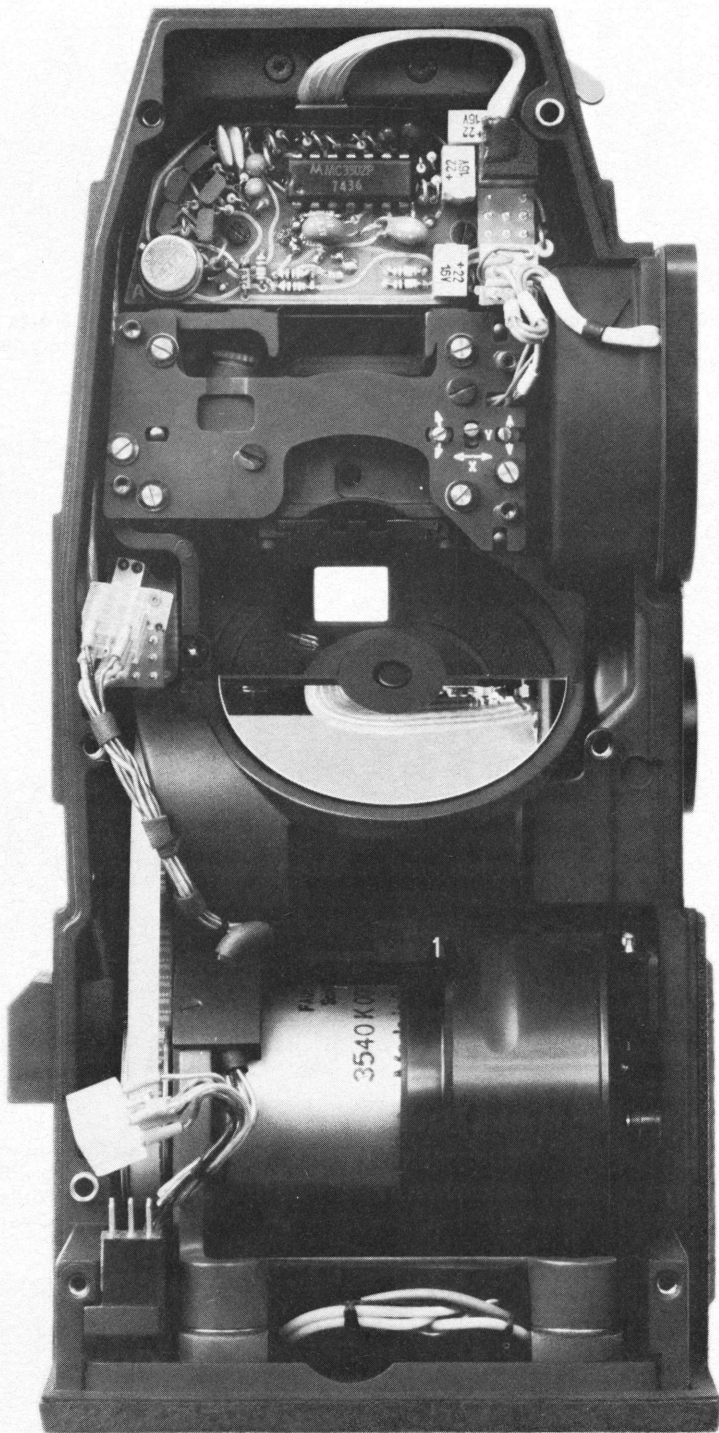


(LEFT) Stanley Cortez, ASC chats with Kodak representative Jack Spring. (RIGHT) Ken Mason with Mr. and Mrs. William A. Fraker. For many years there has existed a very warm working relationship between the members of the American Society of Cinematographers and the local Kodak representatives, several of whom are Associate Members of the Society.

(LEFT) Director of Photography Frank Phillips, ASC, Oscar-nominated for his work on THE BLACK HOLE, admires the beautiful hand-made clock presented to him (and the other nominees) by Kodak. (RIGHT) A.S.C. President William A. Fraker, already the recipient of a couple of Kodak clocks (for LOOKING FOR MR. GOODBAR and HEAVEN CAN WAIT) has a silver viewing glass hung around his neck by Al Williams. Three of the nominees (Nestor Almendros, Giuseppe Rotunno, ASC, and Vittorio Storaro) could not be present. John Alonzo, ASC served as "surrogate" for Spanish cinematographer Almendros "because we speak the same language."



24 karat gold-plated plugs:



Small photo at right shows 16SR with magazine removed. You can see film channel and aperture on the camera housing. That housing consists of two

modular die-castings: front and rear. Big photo above shows front of rear casting. You are looking at aperture from other side—from *inside* the housing.

This is the first camera ever to build both speed and accuracy of maintenance and repair into the original, modular design. The plug-in wiring is just one detail of a system designed to save money later.

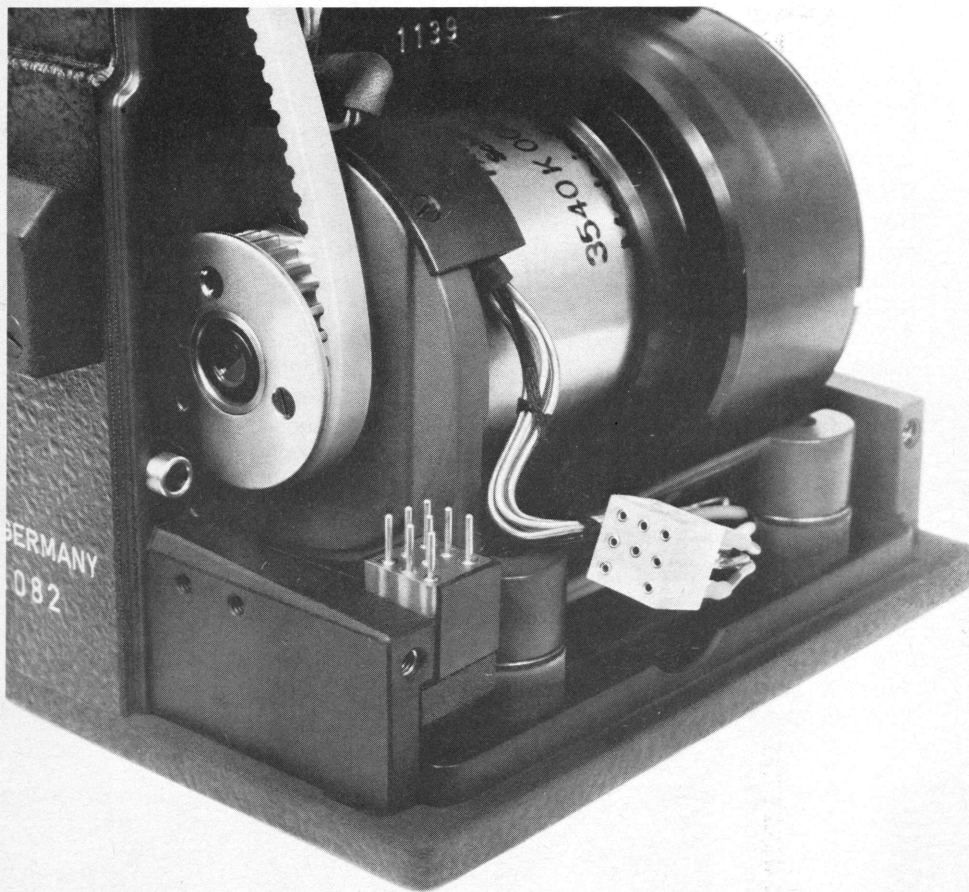
The best known conductor of electricity is silver; but it oxidizes. So does steel, of course. Gold doesn't; and it's the second best conductor.

Gold doesn't shrink or expand with changes in temperature, either. So it gives you both excellent current flow and a firm contact, at the North Pole and at the Equator. And because it won't corrode, you can go to those places years from now and still rely on it.

The big photo at left shows the front of the rear half of the 16SR camera housing (see caption below it). In the top right corner, you can see one of several plugs. Eight gold-plated pins, pointing directly at you—two in the top row, three in the rows below.



Technology of the 16SR/One of a Series:



In big photo at far left, you can see wiring harness emerging at various points inside rear half of camera housing, plus several gold-plated pins and sockets. Photo above is a closer look at

Those pins are part of the wiring harness of the rear half. They connect with a gold-plated socket that's part of the wiring harness inside the *front* half of the camera housing.

The 16SR consists of fifteen interchangeable modules. The front and rear camera housing halves are two of them. When we separate those two (or any other) modules for service, we unplug the wires.

The wiring harness is itself a spare part.

There are no loose wires inside the 16SR. And all fifteen

one of those. Note that pins and sockets are *keyed* so they can be connected only one way, to ensure correct polarity. Photo at far left is the actual size of the compact 16SR camera housing.

modules can be put together without using a soldering iron. A perfect soldered joint is the best there is. But soldering isn't always done right. Gold-plated plugs are more foolproof and *faster to work with*.

Time is money and will continue to be.

When you buy a camera, you know the purchase price. But you don't know what skilled service labor will cost three years from now. You don't know what it will cost to rent another camera while yours is being worked on, three years from now.

Modular saves time.

All cameras need routine maintenance. Modular design makes adjustment quicker. Repair is quicker, too. Since the camera is designed to be dismantled easily, we can get at the trouble fast.

But that's only part of it. The malfunctioning or damaged component can be replaced immediately, from our stock. We can put in another on-off switch, for example, *while you wait*. Downtime measured in minutes.

This advertisement tells only a fraction of the modular story, of course. But the fact is: The 16SR is the most sophisticated 16mm camera in the world. It's also the simplest to service.



16SR

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what you
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THE SUMMING UP OF FILMEX 80

Continued from Page 447

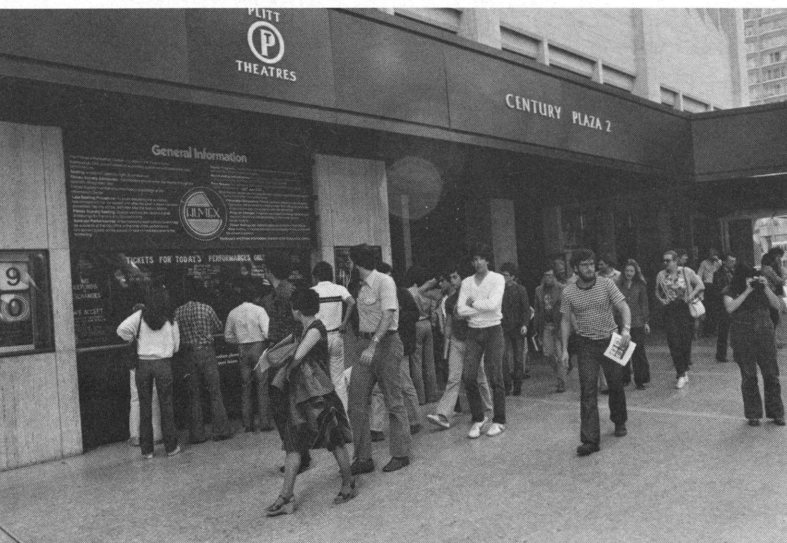
Czechoslovakia), **THE RED SWEATER** (Michel Drach, director, France), **THE HIDING PLACE** (Ralf Kirsten, director, Democratic Republic of Germany), **GERMANY, PALE MOTHER** (Helma Sanders-Brahms, director, Federal Republic of Germany), **COLD HOMELAND** (W. Werner Schaefer, director, Federal Republic of Germany), **WINTERBORN** (Astrid Henning-Jensen, director, Denmark), **STRONGER THAN THE SUN** (Michael Apted, director, Great Britain), **THE BENEFICIARY** (Carlo Géblier, director, Great Britain), **THE SHILLINGBURY BLOWERS** (Val Guest, director, Great Britain), **THE GIRL WITH THE GOLDEN HAIR** (Tony Lycouressis, director, Greece), **THE BUTTERFLY MURDERS** (Tsui Hark, director, Hong Kong/Taiwan), **THE STUDDFARM** (András Kovacs, director, Hungary), **POSSESSED** (Shyam Benegal, director, India), **TALL SHADOWS OF THE WIND** (Bahman Farmanara, director, Iran), **TRANSIT** (Daniel Wachsmann, director, Israel), **THE MEADOW** (Paolo and Vittorio Taviani, directors, Italy), **JUN** (Hiroto Yokoyama, director, Japan), **THE**

ALIEN (Rudolf van den Berg, director, The Netherlands), **PENTIMENTO** (Frans Zwartjes, director, The Netherlands), **IN FOR TREATMENT** (Erik van Zuylen, Marja Kok, directors, The Netherlands), **THE DEMISE OF HERMAN DÜRER** (René Seegers, Jean van de Velde, Léon de Winter, directors, The Netherlands), **NEXT OF KIN** (Anja Breien, director, Norway), **CAMERA BUFF** (Krzysztof Kiésłowski, director, Poland), **VLAD THE IMPALER OR THE TRUE LIFE OF DRACULA** (Doru Nastase, director, Romania), **THE HERD** (Zeki Ökten, director, Turkey), **BELLS OF AUTUMN** (Vladimir Gorriker, director, USSR), **SEVERAL INTERVIEWS ON PERSONAL PROBLEMS** (Lana Gogoberidze, director, USSR), **KING OF THE JOPOPO** (Carlos Rebollo, Thaelman Urgelles, directors, Venezuela), and **THE MAN TO DESTROY** (Veljko Bulajić, director, Yugoslavia).

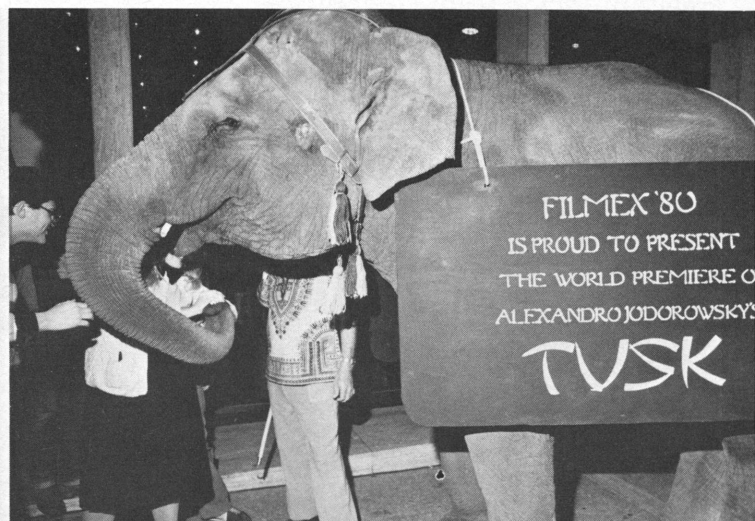
Other films shown in the contemporary cinema section of Filmex 80 were: **TALES FROM THE VIENNA WOODS** (Maximilian Schell, director, Austria); **THE UNKNOWN SOLDIER'S PATENT LEATHER BOOTS** (Rangel Vulchanov, director, Bulgaria); **PORTRAIT OF TERESA** (Cuba), represented by director

Pastor Vega and actress Daysi Granados; **YOU ARE NOT ALONE** (Lasse Nielsen, Ernst Johansen, directors, Denmark); **PACO THE INFALIBLE** (Didier Haudepin, director, France/Spain); **THE ADOLESCENT** (Jeanne Moreau, director, France); **HOTHEAD** (Jean-Jacques Annaud, director, France); **DRUGSTORE ROMANCE** (Paul Vecchiali, director, France); **THREE DAUGHTERS** (Alf Brustellin, Bernhard Sinkel, directors, Federal Republic of Germany); **SISTERS, OR THE BALANCE OF HAPPINESS** (Margarethe von Trotta, director, Federal Republic of Germany); **DREAD BEAT AND BLOOD** (Franco Rosso, director, Great Britain); **A CHILD'S VOICE** (Ireland), represented by director Kieran Hickey; **CHRIST STOPPED AT EBOLI** (Francesco Rosi, director, Italy); **TODO MODO** (Elio Petri, director, Italy); **A BOY CALLED THIRD BASE** (Yoichi Higashi, director, Japan); **DEMON POND** (Masahiro Shinoda, director, Japan); **VENGEANCE IS MINE** (Shohei Imamura, director, Japan); **ALYAM ALYAM** (Morocco), represented by director Ahmed El Maanouni; **KNUT HAMSUN'S MYSTERIES** (Paul de Lus-

Continued on Page 471



(LEFT) Filmex 80 scored a near record for attendance with 113,000 admissions and 51 programs sold out. (RIGHT) A number of prominent filmmakers, critics and historians led discussions at Filmex 80. (BELOW LEFT) At the opening of **THE EPIC: A MONUMENTAL MOVIE MARATHON** (50 continuous hours of epic films), Charlton Heston, star of many an epic chats with film critic/historian Arthur Knight. (RIGHT) Filmex is never without a live elephant. This proud pachyderm was used to hoopla the World Premiere at TUSK.



"ESCAPE" DIRECTOR ROBERT LEWIS:

ONLY COOL LTM LIGHTS MADE SHOOTING BEARABLE FOR THE CAST



"Escape" was one of those productions that easily could have turned into a director's nightmare. It's no overstatement to say that LTM's blessedly cool HMI lights were an important factor in its successful completion. Our location was in Puerto Rico, during a really terrible heat wave. Much of the action was shot in a very old prison that soaked up and intensified the incredible temperature and humidity. Without question, the added heat of any other lights would have destroyed the cast. The LTM's cool operation alone would make them the most practical lights to use in many situations. They fortunately also happen to be the most all-around practical and effective lights I've used. While HMI's in general provide well-balanced daylight quality, I particularly like the 'texture' of the light from LTM's. For one thing, they give me precisely the effects I want when 'cutting shadows'... like getting

not just the hard lines, but the full and subtly frightening dimension of cell bars shadowed on a stark, white wall or on a prisoner's face... shots with an added sense of presence, mood, almost tactile reality. Regardless of all the other elements I can pull together to create a powerful scene, if the lighting isn't exactly right the scene must lose a large share of its impact. My job as a director is to penetrate the psyche of the viewer to make him react and feel emotions as though he were living the scene himself. So when I discover something that can help me to do that job more effectively, like LTM's new HMI lights, I'm grateful for the knowledge."

Among the many intangibles that determine how a director's pictures will play on the screen is his perception of the subtleties of lighting, angles and intercuts that can work to heighten the visual impact of his finished

*product. Director Robert Lewis accordingly has earned exceptional respect and confidence among professional filmmakers; the depth of his visual imagery puts scenes of memorable power on the screen. Like other gifted directors, he draws the best they can give from cast and crew. But it's in the cutting room that his special touch shows up. Before Robert Lewis became a director, he was a talented film editor, and he has an unerring instinct for every element the cutter will need to put together a finished film of extraordinary dimension. A long list of outstanding specials shot all over the world for all three TV networks and twenty major feature films for TV in just seven years have built an impressive record. Films like "S*H*E"... "Guilty or Innocent — The Sam Shepard Murder Case"... "Ring of Passion"... "Pray For the Wild Cats"... and his currently shooting "Private Battle", a two-hour special for CBS. We hear it rumored that Lewis soon may be directing a "blockbuster" feature for theater release, and you can safely bet it will be added to his already-long list of "winners"!*

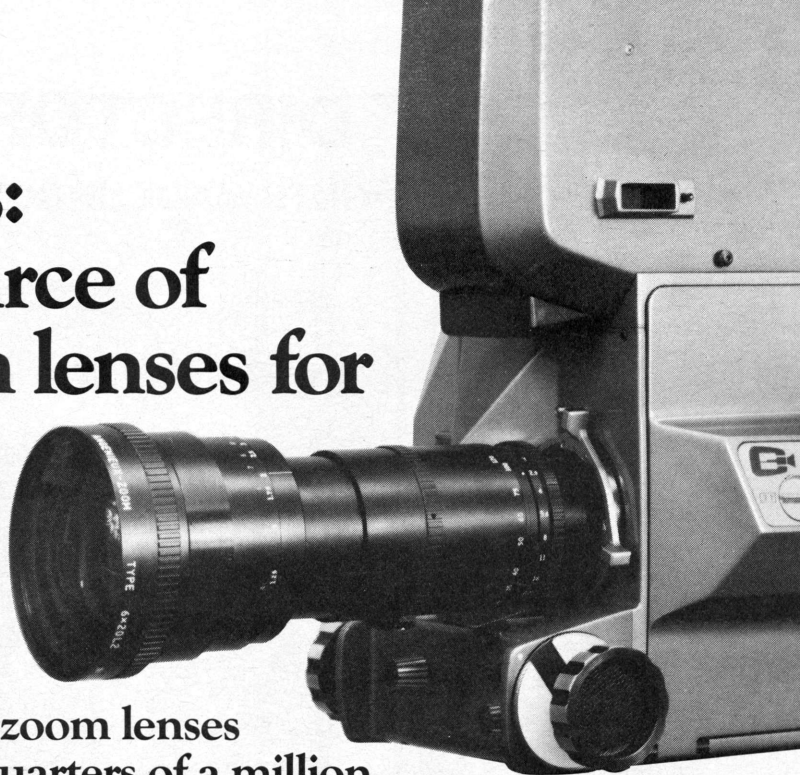


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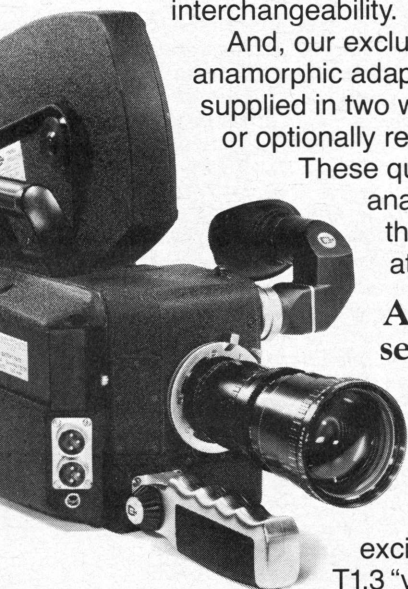
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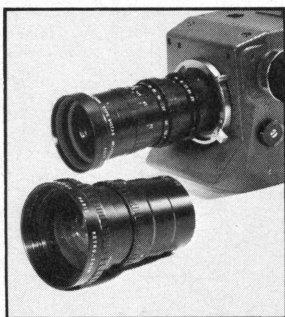
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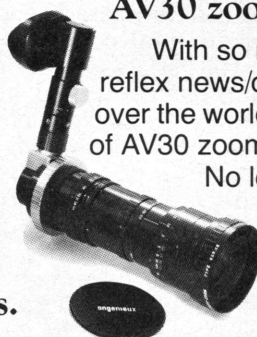


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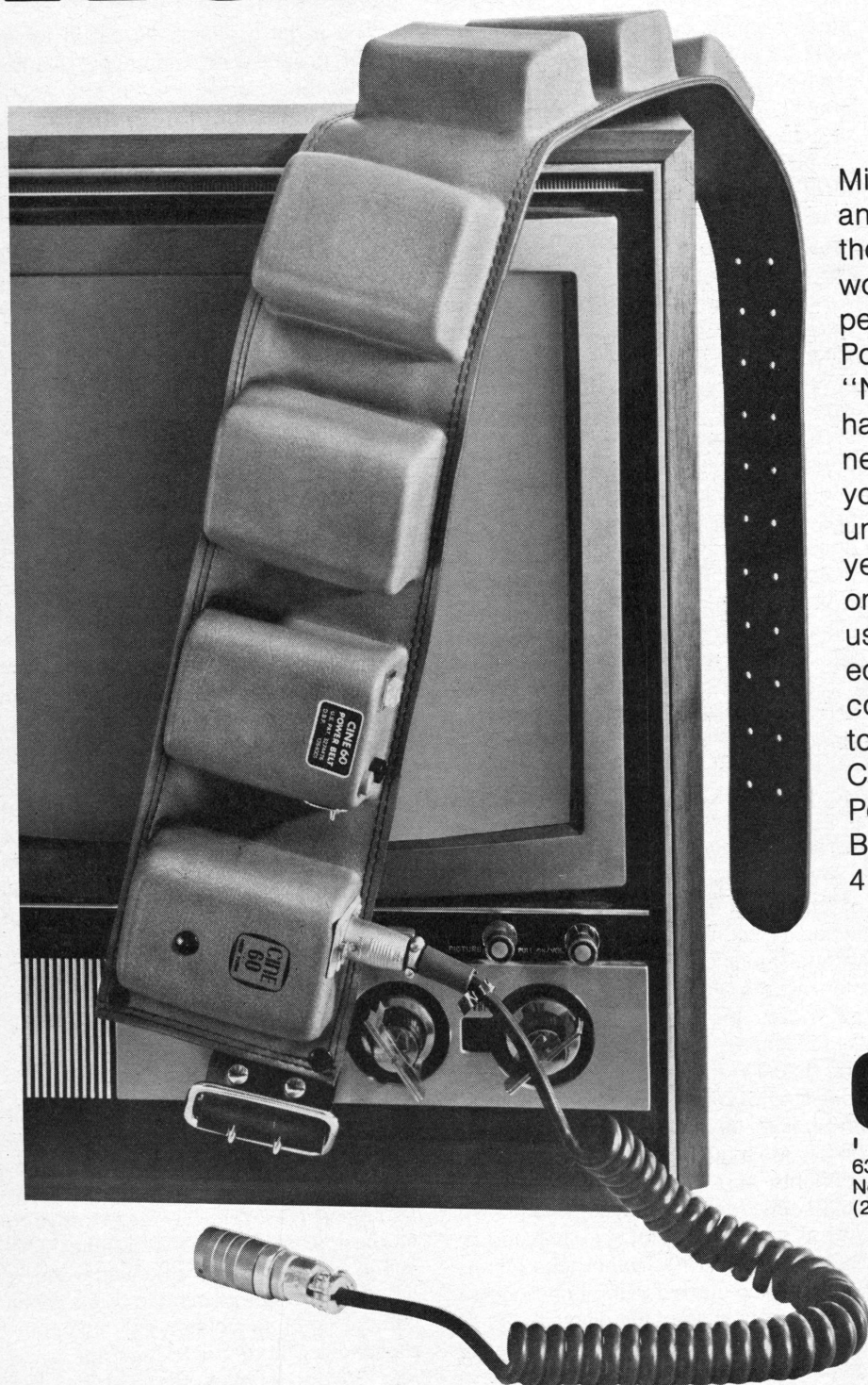
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LEGACY^{of}the STARS

AND HOW IT WAS FILMED

The secret of making a highly intricate "theatrical docu-drama" first feature with many special effects on a minuscule budget was to use a very small crew and loads of Yankee ingenuity

By JOHN GUNSELMAN

Alliance Pictures Corporation has been involved in a diversity of filmmaking ranging from TV spots and television shows, to theatrical shorts and special purpose films in 70mm and 6-channel stereo. For our first feature picture we were seeking an idea that could have large potential appeal, and yet be made on a very small budget. We decided to produce a theatrical docu-drama exploring the realm of astrology and related areas of mystery. This approach, we felt, could be developed into an intriguing story line with the opportunity of incorporating a large number of special effect sequences. Our goal was to design a film that would appeal not just to astrology buffs, but also to a much wider general audience.

The script that finally evolved begins with the creation of the Universe and ends with the destruction of Earth. Early on we decided that our show would not look like other docu-dramas of recent years. Most of these had been shot in 16mm blown up to 35mm, and used large amounts of stock footage. We intended to shoot in 35mm using as little stock footage as possible. As it turned out, the only stock shot in the entire show is a Saturn liftoff and even that is a 35mm CRI made directly from the 35mm camera negative.

The nature of the film required us to shoot on practical locations across the U.S., from Los Angeles to the coast of Maine. Seven weeks was allocated for this live action shooting, to be followed by four weeks of special effects and miniature work at our headquarters in Cincinnati. Associate producer, Don Regensburger, began the task of assembling the people and equipment necessary to start production in the Los Angeles area. With the budget small and the number of locations very numerous it wasn't practical to fly. So we were to drive, meandering across country in a van and a station wagon, a total of 15,000 miles by the end of production.

Another dictate of the budget was a small crew, four people for the majority of live action: myself, director; Dan Guntzelman (my brother), Director of Photography; Don Regensburger, sound; Greg Wolfer, camera assistant/key grip. Major sequences in Los Angeles and Cincinnati were supple-

mented with Gil Cardone, production assistant; Judee Babnich, continuity, and two extra grips. While this size crew was bare minimum, everyone brought to their work an unbelievable level of drive and determination, and what we put on film is quality, with no compromises in lighting or camera mobility.

The equipment inventory was also a function of the budget. A small crew on practical locations with many setups in a day can find life much easier with a Panaflex, but we couldn't afford one. Instead we used older gear on which we could work a rental "deal". Our camera was a Mitchell Mk-II, a fine unit still used extensively for second unit and special effects work. However, we were using it in the studio blimp to shoot lip sync! The blimp turns this relatively lightweight camera into a tyrannosaurus. So rare is it to use this configuration nowadays, the rental house wasn't even sure it could locate all the pieces of the blimp. Someone scanning the production stills accompanying this article without reading the text might get the idea that the editor stumbled across a manuscript from twenty years ago in the back of a file drawer, and decided to publish it. Even though our equipment was old, it all functioned perfectly and we soon became accustomed to using it.

The picture was composed for the 1.85 format but we kept the composition clear of lights and microphones all the way to academy so it could run on television without modification. Our lens complement was a 25-250mm zoom lens with extender, 16mm, 35mm and 75mm "hard" lenses, and a full set of diopters and diffusion filters. Lighting equipment consisted of Bardwell/McAlister seniors and juniors, Mole Richardson Mickey and Mighty Mole quartz units, two 2000-watt softlights and reflectors. Our camera dolly was a Moviola dolly and we used a Worrall geared head for the blimp and an O'Conner model 100 without the blimp.

Production started in the Los Angeles area and because of the diversity of terrain we were able to shoot a number of sequences there. We shot an archeological dig in the Mojave simulating Africa, an oceanographic research vessel out of Marina Del Rey supposedly looking for Atlantis, an earthquake sequence along the San Andreas fault near Palmdale,

and miniatures of the pyramids in the sand hills near the California/Mexico border.

The script occasionally called for an expert to appear on camera, but I wanted to keep these scenes to a bare minimum. I also did not want these scenes to have the usual documentary feel of a talking head. So, to control what was said and smoothly integrate it into the show I scripted these sequences. This wasn't quite like putting words into someone's mouth because what I scripted was based upon an individual expert's own writings. By handling these sequences in this manner we were able to put the camera on a dolly, stage the scene in a dramatic situation and in general, pull it off in a much more cinematic manner. From a directing standpoint the challenge was to convince these real people that for the time they were on camera they had to become actors. Anyone who has tried to get real people to walk and talk at the same time will appreciate the difficulty of such an approach, but by numerous rehearsals and shooting enough stock we ended up with very nice results. Although there are few of these scenes in the final show, each one has its own special feel and mood.

As we moved across country we shot at numerous locations, seldom traveling for a complete day without stopping to make a shot. Sometimes these stops were only to film a scenic, other times to shoot an entire sequence. The locations included: the rocky coast of northern California for scenics and a couple of glass shots, Vandenberg A.F.B. for a pre-launch mission control sequence, Yosemite, Death Valley and Monument Valley for vistas, Manitowoc, Wisconsin, for a sequence aboard a submarine, Philadelphia for a sequence on Kirlian photography, Washington, D.C., for a large computer room sequence, New York City for a biorhythm sequence, and Portland, Maine. The scene in Portland was an unusual one, a time-lapse of tide coming in. We set our camera up in an isolated jetty and compressed a 6-hour low-to-high tide cycle into 30 seconds of screen time. We lucked out with great weather—there were no clouds—and the scene was perfect on the first 6-hour take.

After completing our work on the road we returned to Cincinnati to shoot the

final few live action sequences. These included a police chase and head-on car wreck, a UFO encounter, an interior sequence with an astrologer, a night sequence of two people on a hillside, and a sequence at a research station at the South Pole in 1954. These last two sequences were the only parts of the show filmed on sets and not actual locations. The hillside was built indoors because one of the players was a young child and I felt we would have less distraction on a set than a real hillside out of doors. A set also gave us added flexibility in lighting, and controlling horizon glow and stars in the night sky. We built an interior set of the South Polar station and dressed it with period radio gear because we couldn't find a suitable actual locale. The exterior was a miniature.

When all of the live action shooting was completed on schedule we shut down for three weeks to recuperate, and prepare for special effects filming. The first thing someone learns in making a picture with a large number of special effect shots is that it is much easier to describe the shot on paper than to actually achieve the shot on film. In our case this was especially true, as our small budget again came into play as a dominant factor. We had to achieve many complex effects shots without any sort of repeatable motion control system, and indeed, even without the ability to matte. We had to devise unique methods to achieve even the simplest shots and compositing in camera became a normal method of operation.

In recent years, readers of *American Cinematographer* have been treated to

exclusive behind-the-scenes articles detailing the elaborate special effect work for shows like *STAR WARS*, *CLOSE ENCOUNTERS*, *THE BLACK HOLE*, *STAR TREK* and others. The special effects we created for *LEGACY OF THE STARS* certainly are not on a par with these state-of-the-art achievements, but proportionately what we were able to put on film is truly amazing. The methods I am about to describe are at their core very basic and in some ways almost laughable, but the results on film are very good and the message to producers of low and moderate budget features is that effects can enhance your pictures if their execution is carefully thought out, and if they are being made by a group of people who really care about the project and know what they are doing.

LEGACY OF THE STARS has 172 effect shots in the final cut. Some of these are as simple as adding stars to an existing night scene, others are 100-percent effects shots. In all of this work we had the able assistance of David Kallaher, Inc., a Cincinnati-based animation house. This talented group of people generated original artwork and shot many animated sequences in addition to adding elements to effects shots on their animation stand. We held many scenes unprocessed in a freezer, sometimes for a number of weeks before adding other elements. To give a better idea of how this was done I'll briefly describe two such scenes: the master angle of a UFO encounter, and a shot of a giant comet bearing down on the earth.

The UFO shot was made on a hillside overlooking the city. Stretching across

the frame was a split rail fence which we had seen earlier in reverse angles back towards a small house, filmed at another site. This fence was reconstructed on the hillside overlooking the city and the scene was filmed at magic hour. A wedge of neutral density filters in the matte box left a subtle glow at the horizon line that rolled off to jet black higher in the sky. A frame was marked at the head of the roll of camera stock and the scene was shot four times at bracketed exposures as two actors approached the fence and watched the nonexistent UFO hover and then speed off into the distance. An extra ten feet was shot of the last exposure which was removed from the roll and processed as a test. The remainder of the roll was held unprocessed in a freezer.

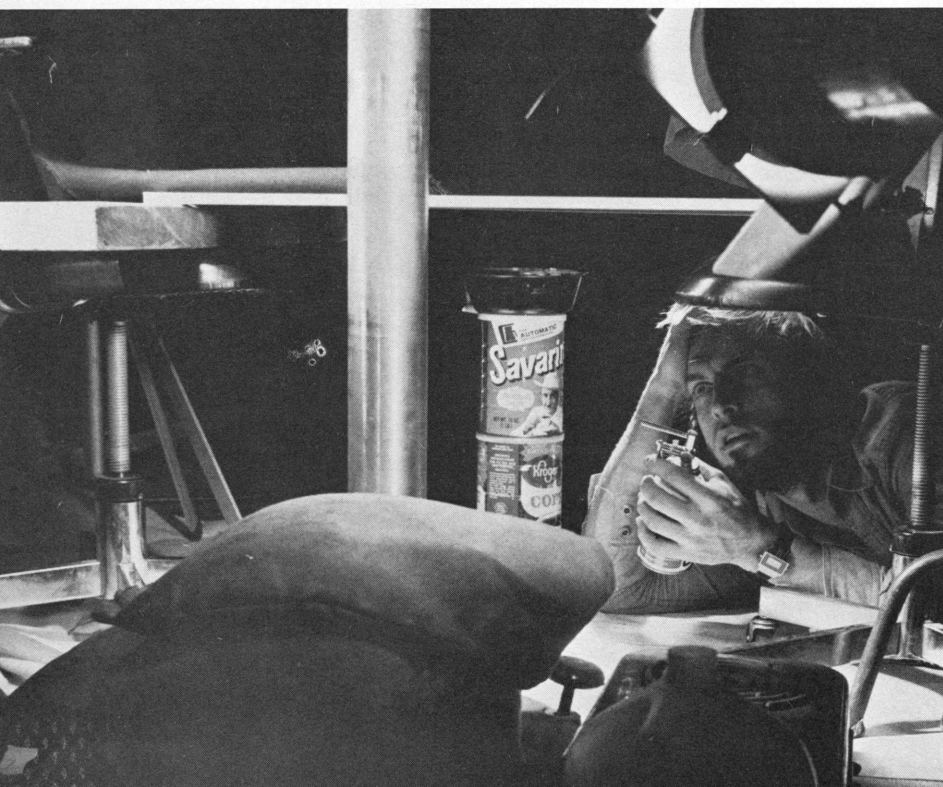
At a later date, a clip from the test negative was placed in the animation camera and projected down onto the stage with the roscope attachment. A clip of the negative was used rather than the workprint because the negative perforations would assure accuracy that the print perforations would not, and there was really no need to go to the added expense of having a registration workprint made. From roscoping the frame of test film, animation camera operator Valerie Hagenbush made a star field by punching holes in a piece of black paper, and plotted the movement factors for the UFO. This done, the test clip was removed, the thawed camera stock rewound, the marked frame located and the stock threaded into the animation camera.

On the first pass a star field was exposed completely through all four bracketed takes of the live action scene. The stock was rewound again for the UFO exposure. Careful notes had been made when the live action was shot so we knew precisely where each of the four takes began and ended. The UFO was then exposed onto each of the four takes and the shot was complete. Since the UFO move was identical in all four of the takes the final selection was merely a subjective choice of the best live action magic hour exposure, which ended up being the third darkest. The UFO itself was a glass salt shaker with a few miniature Christmas bulbs inside, shot slightly out of focus and with a Harrison #3 fog and a 6-point star filter taped to the lens. Perhaps not a very sophisticated way to make a UFO, but the result on screen is beautiful.

Another scene called for a large comet in close proximity to Earth with massive electrical discharges passing between them. For this and a number of other scenes we built a 3-foot diameter Earth with a gear mechanism to drive it at a

Continued on Page 486

Under a black painted pane of glass with a clear circle, a dish of detergent, grease and paint is positioned atop three coffee cans to line it up with the camera for a shot of the Earth as a dull-grey orb, its atmosphere choked with dust from raging storms and hundreds of hurricanes. *LEGACY OF THE STARS* employed 172 special effects.





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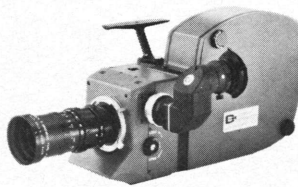
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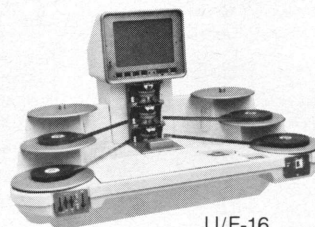
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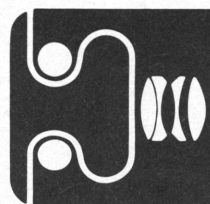
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**THE SUMMING UP OF
FILMEX 80**
Continued from Page 464

sanet, director, *The Netherlands*); *IM-POSTORS* (USA), represented by director Mark Rappaport; *TOWN BLOODY HALL* (USA), represented by directors D.A. Pennebaker and Chris Hegedus; *RETURN OF THE SECAUCUS SEVEN* (USA), represented by director John Sayles; *SPACE COAST* (USA), represented by directors Michael Negroponte and Ross McElwee; and *A SMALL CIRCLE OF FRIENDS* (USA), represented by director Rob Cohen, actress Karen Allen and actors Brad Davis and John Friedrich.

The Exposition closed Friday evening, March 21, with the double premiere of *A SMALL CIRCLE OF FRIENDS* and *DEATH-WATCH*, and an extravagant closing night party for all the participants at the Exposition, featuring food, drink, dancing and entertainment until the early hours of the morning.

Filmex 80 was held at Plitt's Century Plaza Theatres and the Hollywood Experience Theatre in the ABC Entertainment Center, Century City. It was presented by the Filmex Society in association with the City of Los Angeles, with the co-operation of the Academy of Motion Picture Arts and Sciences, the American Film Institute, Art Center College of Design, the Los Angeles County Museum of Art and the UCLA Film Archives.

CINEMA WORKSHOP
Continued from Page 416

create intentional color effects and, of course, be able to view the results instantaneously as the adjustments are made. Consider the ability to manipulate color saturation to create a plastic Kodachrome look or soft pastels. All this can be accomplished to a reasonable degree in the video camera. In the future we will look at some of these effects and how they can be easily accomplished in a matter of seconds.

The video process is just as intriguing during post-production as it is during shooting. Recent technological advances have provided new creative vistas, as well as minimizing many headaches and frustrations inherent in the post-production process. We will pick up here next time. ■

VITTORIO STORARO
Continued from Page 452

very difficult movie to control," he says. "On all of my previous films I was able to create a concept or look by deciding how to control the use of light. However, this

film had such an enormous scope, I knew control was going to be very difficult to achieve."

As the world now knows, Storaro accepted the challenge and undertook a project requiring principal photography in the Philippines over a 15 month period, from February, 1976 through May of the following year. When Storaro stepped up to the podium at the Dorothy Chandler Pavilion to accept the 52nd annual Oscar awarded for cinematography, he thanked Coppola for giving him the freedom to totally express himself during the filming of *APOCALYPSE NOW*.

In those few, simply stated words, Storaro capsulized the creative license Coppola issued to the cinematographer, allowing him to pursue the look which distinguished *APOCALYPSE NOW* in what would have otherwise been very difficult, if not impossible, conditions. "No one anticipated filming *APOCALYPSE NOW* would be such a long and difficult challenge," Storaro says. "We were working a long way from home. Almost all of our scenes were filmed at practical locations, and many of them had enormous scope in terms of the sheer numbers of people and the size and kinds of landscape involved. The weather was very bad during a long, rainy season. It was a very difficult challenge. Only the vitality and forceful personality of Francis (Coppola) kept us going, trying to retain the level of energy and to keep the look that we established during the first sequences filmed."

We had the opportunity to speak with Storaro only hours before the Academy Awards ceremonies. He had flown in from Finland, where he was working on location for Paramount Pictures on the filming of *THE JOHN REED AND LOUISE BRYANT STORY*. The following are excerpts from our interview:

QUESTION: Tell us something about yourself and how you got started in cinematography?

STORARO: I was born in Rome in 1940. My father was a projectionist; however, he had always had his heart set on being a cinematographer. He put his dream into my heart. I attended various schools in Rome, where I studied filmmaking. I soon discovered that making films was a part of my life—a way of expressing my own ideas, my entire being.

QUESTION: What do you mean, specifically, when you say filmmaking?

STORARO: To me, cinematography means writing with light on film so it creates certain images, moods and feelings when it is projected. There are

several styles that have evolved in the culture of filmmaking, which are evident when you study the work of different cinematographers of varying nationalities. I believe my work now is the sum of the culture created by the cinematographers who preceded me. Even the movies that I attended as a youngster while I was studying were a part of my education. What I watched became part of my unconscious memory. What a cinematographer does, then, is take all of that knowledge and add his own personality, or point of view. The quality of the results reflect the sincerity with which a cinematographer handles an assignment.

QUESTION: Were there specific cinematographers who influenced your work?

STORARO: There were many. Michelangelo Antonioni was one. His films, made mainly during the 1950s, used light in a very realistic way which had an effect upon the way the stories were told. There are others who used more classical lighting methods. However, I am also influenced by paintings, books, pictures and faces. Just seeing the way that the light falls on your face while we are talking is knowledge that seeps into my memory to be called upon and used at some future time.

QUESTION: How did you get started?

*STORARO: I was working as a camera assistant and operator while I was very young. I started when I was around 20. I very soon had an opportunity to express myself when I shot a black and white science-fiction film for a friend. It was my only black and white movie, and it was never seen in the United States. But it was my first opportunity to really express myself on film, and like a first love, you never forget it. Franco Rossi, a writer-director in Italy, saw this film, and he was looking for a young cinematographer to shoot *SMOG* in 1962. So, by the time I was 22 or 23, I was already making movies, after that, it wasn't so easy.*

QUESTION: What happened?

STORARO: There was a period of around two years when I didn't work. I studied and read, and did some local cinematography in Rome. During this period, I came to realize that I had acquired very much technical knowledge like a computer, but I had to start thinking more about how to use it to tell stories. After that period, I started again as an
Continued on Page 479

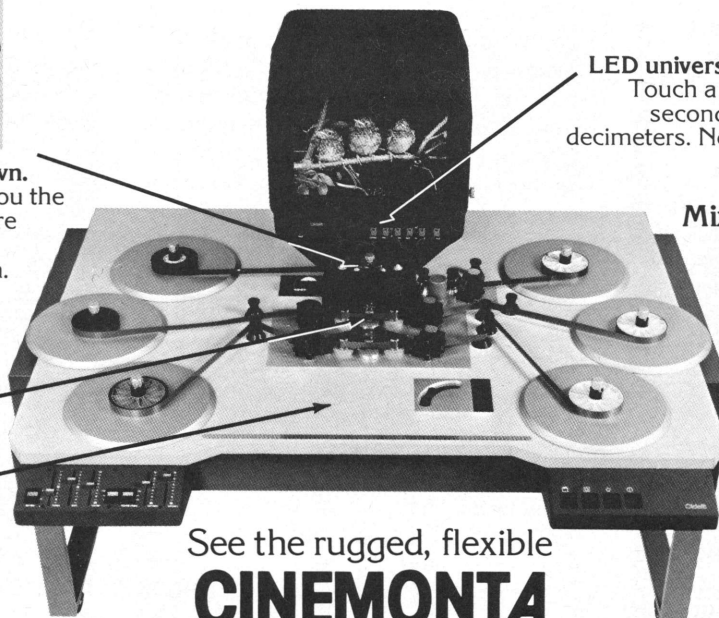
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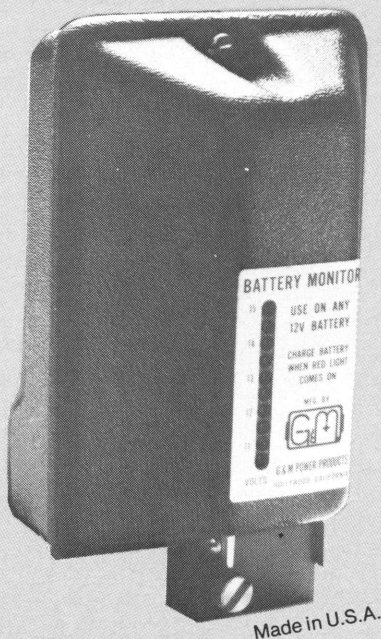
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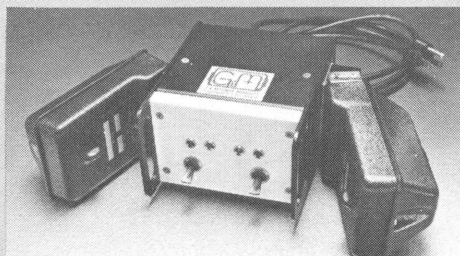
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before the competition began. This allowed them to carefully chart camera positions and plan other logistics. Proper planning is the key to smooth production and this is especially true in a fast-moving event of this type where there is no control over any of the variables, including weather.

Part of the planning included matching the skills and temperament of individual photographers to specific assignments. For example, East wanted the most experienced photographers operating the Photo Sonics camera. He always used operators who were familiar with the equipment and who could follow focus under the most tension-filled conditions.

Once competition began, the crew met every evening to review assignments for the next day's events. They charted and pinpointed everyone's location, and tried to anticipate any problems.

Since every contingency could not be anticipated, two-way radio contact was especially important. The sun's position, and the brilliance of reflections off the snow played tricks with light meter readings. Or skies would suddenly dark-

en, forcing a choice between shutter speed and depth-of-field. Decisions had to be communicated with split-second accuracy, often at moments of peak excitement.

Photographers were constantly changing camera positions to show how skiers handled different problems. This was a major difference in approach from television and standard documentary coverage. For example, cameras were set up at a site where skiers prejumped to clear a bump. Once that footage was secured, the crew moved to another location to record how skiers faced a series of small bumps and absorbed the resulting shocks. Another sequence focused on high-speed turns.

There were places where two cameras were grouped, one working at the normal 24 fps and the other at 200 fps. When the footage is intercut, K2 will have a springboard for discussing and illustrating how Olympic skiers handled difficult technical problems.

East's cameramen were always looking for dramatic footage. One take shows a skier executing a series of high-speed turns against a snowfield. A critical turn at the bottom of the field put the skier into a long, high-speed traverse that called for negotiating a slight bump. It's visually

dramatic.

While East didn't interview any of the skiers, he did speak with many of their coaches and trainers to help develop insights. Part of the theme of the film was to show how the competitors perceive themselves. This objective was achieved by using the cameras to show attitudes as reflected in facial expressions and body language. "Words are not needed to show how a champion feels just before a race, and you don't need to explain how they psych themselves up," Chuck East explained after the Olympics.

"Gordon Bowker was helpful in guiding the scripts away from the standard 'ski film look.' This helped us create a different look for K2 and better television syndication for the films.

"The conclusion of our project for K2 was the Olympics film and, it was, by far, the most cinematic and enjoyable part of the project. It offers a pleasant, impressionistic view of the Olympics. K2 and Heckler Associates were totally supportive in helping us create such an alternative to the traditional 'winner-loser' viewpoint. We were allowed to present the emotion and spirit of each moment, which is often the only real excitement and reward for both competitor and spectator," East concludes. ■

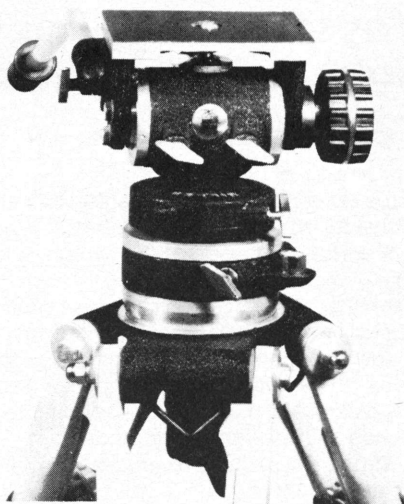
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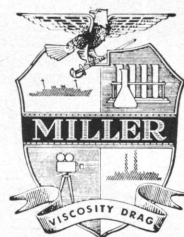
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52 YEARS OF OSCARISMS

Continued from Page 441

Uncertainties regarding the true authorship of *BEN-HUR* may have cost the film a Best Screenplay honor in 1960. While the Screen Writers Guild ordered Karl Tunberg's name to be placed on the ballot, director William Wyler publicly insisted that Christopher Fry was also due credit. Adding further confusion was the fact that Maxwell Anderson, S.N. Behrman, and Gore Vidal had also contributed to the script. Oh, well—winning only eleven Oscars isn't that bad.

★ ★ ★

It took MGM Chief-of-Security Miles Stephenson thirty days to plan the parking arrangements and exterior lighting for the 1961 Awards. He was also in charge of guarding the Oscar statuettes on the night of the ceremonies.

★ ★ ★

Following his nomination for Best Supporting Actor in *THE HUSTLER* in 1962, George C. Scott jumped the gun and turned down the award. His name remained on the ballot . . . and he lost.

★ ★ ★

M.C. Frank Sinatra *ran* to the theater

from the parking lot in 1963 because he had to park his own car. He'd forgotten to place a special sticker on his windshield which would have made things easier.

★ ★ ★

Sammy Davis Jr. broke up the 1964 audience with a remark he made after receiving the wrong envelope: "Wait until the NAACP hears about this!"

★ ★ ★

The doctors are coming! The doctors are coming! Vince Edwards and Richard Chamberlain, known to TV viewers as Ben Casey and Dr. Kildare, respectively, were joint presenters at the 1965 affair. It was the last time that an Oscarcast would be televised in black-and-white.

★ ★ ★

Neck and neck for Best Supporting Actress in 1966 were Ruth Gordon and Shelley Winters. It was Gordon's first time at bat in that category, having already had several past writing nominations. But Winters won, defeating the lady whose film, *A DOUBLE LIFE*, had given Shelley her first big break in 1947.

★ ★ ★

It looked like the Awards Show would not be televised in 1967 due to a strike by AFTRA, but a settlement was negotiated only three hours prior to air time. As a

result of the massive publicity generated by the crisis, the telecast drew an increase of three million viewers (equal to half a rating point) over the previous year's audience.

★ ★ ★

The 40th Annual Academy Awards was postponed for two days due to the assassination of Dr. Martin Luther King Jr. Academy President Gregory Peck opened the show with a tribute to the slain civil rights leader. The usual post-Awards Governor's Ball was completely cancelled.

★ ★ ★

An hour-long edited version of the 1969 Awards was viewed by a potential 600 million people in 37 various countries. It was also the first time in forty years that the show was not carried by radio.

★ ★ ★

Seventeen "Friends of Oscar" hosted the well-publicized 1970 Academy Awards. One of the "friends," Elizabeth Taylor, shared the podium with the well-publicized "friend-of-Liz," a \$1.5 million diamond ring.

★ ★ ★

Glenda Jackson, voted Best Actress in 1971 for her performance in *WOMEN IN*
Continued on Page 476

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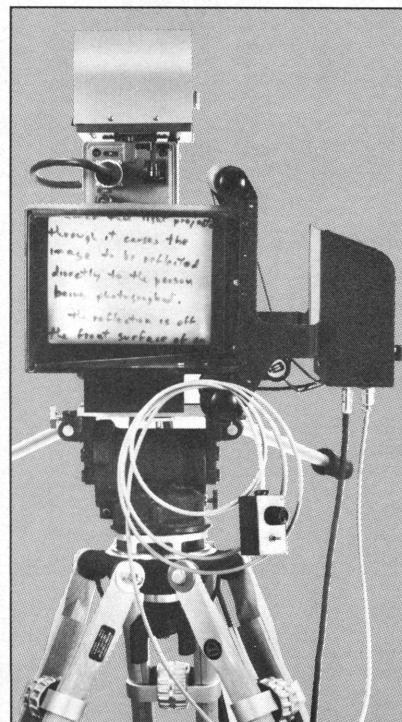
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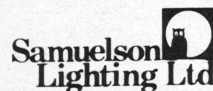
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52 YEARS OF OSCARISMS

Continued from Page 474

LOVE, was not on hand to accept her Oscar. She later told Marilyn Beck in *Marilyn Beck's Hollywood*, "Winning such honors doesn't make you any better or any worse. Nothing really changes . . . Awards are really so totally irrelevant, so meaningless and outdated a custom."

★ ★ ★

There was heavy security during Oscar Night, 1972, at the Dorothy Chandler Pavillion. Secret Service Agents were scattered throughout the interior of the theater. Across the street from the Pavillion stood Progressive Labor Party pickets, demanding an end to "pro-cop racist lies." Joining them were sign-carriers from the Gay Community Alliance with placards reading, "Oscar come out, gay is good." One guy drove a little red car around the Music Center during the entire Oscar Show. Home-made, hand-lettered signs plastered all over his car carried statements decrying dirty language in films.

★ ★ ★

Marlon Brando sent former Miss Vampire U.S.A., Maria Cruz, to the Awards in 1973 to turn down an Oscar for the reason that the American Indian, claimed Brando, had been mistreated in films. Cruz was a 25-year-old part-Apache who'd been named Shacheen Littlefeather by Indians during the takeover of Alcatraz Island in 1970. She'd worked as a model in San Francisco, participated in a *DARK SHADOWS* promotional tour, and played a bit in *THE LAUGHING*

"Best Child Actress of 1944" was the title given to Margaret O'Brien. Bob Hope presented her with an Oscar (half the size of a normal Oscar).



POLICEMAN. Brando said he sent Maria in his place because he was on his way to Wounded Knee where "I could have been of better use." Actually, he remained in Beverly Hills for three weeks and then left for Tahiti in avoidance of a summons in a child custody case.

★ ★ ★

Academy voters had a devil of a decision to make in 1974 when faced with the fact that Linda Blair did *not* play all those possession scenes in William Friedkin's controversial though popular film, *THE EXORCIST*. Unknown actress Eileen Dietz had surfaced to claim credit for the more violent sequences, adding that director Friedkin and Warner Brothers had pressured her to keep her mouth shut. The charge was at first denied but later admitted when Warners acknowledged the fact that Dietz did appear on screen, but for only 28 seconds. Apparently, it was 28 seconds too long; Linda Blair was denied the nomination for Best Supporting Actress. Four years later, Blair would return in a disappointing sequel to *THE EXORCIST* and, shortly thereafter, engage herself in a brush with authorities on a charge of possession . . . of narcotics.

★ ★ ★

HEARTS AND MINDS producer Bert Schneider caused a scene at the ceremonies in 1975 by reading aloud greetings from a delegate of the Vietcong. (Bob Hope later wrote a disclaimer which was read to the audience by Frank Sinatra.) The film's director, Peter Davis, gave a quiet tribute to his wife, Joanna, who had been killed in sight of their two children by a runaway car in Manhattan only several weeks before the film opened.

★ ★ ★

Author? What author? Margaret Mitchell's name was never heard during the sweep of awards in 1940 for the movie adaptation of her book, *GONE WITH THE WIND*. Nor was Ken Kesey's name uttered more than once on the night of the 1976 ceremonies, when *ONE FLEW OVER THE CUCKOO'S NEST* made the kind of showing that hadn't been witnessed in 41 years.

★ ★ ★

"You fought and you worked,
"You're a determined guy.
"Rocky is great,
"And we all love you Sly.
"And if you get an Oscar,
"Remember, please do,
"The Greatest will also get one,
"Cause I'm prettier than you."

—Muhammed Ali to Sylvester Stallone, 1977

★ ★ ★

At the age of 29, composer Marvin Hamlisch walked off with three Oscars



Academy ethics were questioned when, in 1930, Mary Pickford was voted Best Actress of 1928-29. Had she been honored for her acting ability, or for the time she donated to helping build the new Academy?

for his movie scores of 1973. Four years later, he and Carole Bayer Sager would write a special song—"Come Light the Candles"—for the big 50th Annual Awards Show.

★ ★ ★

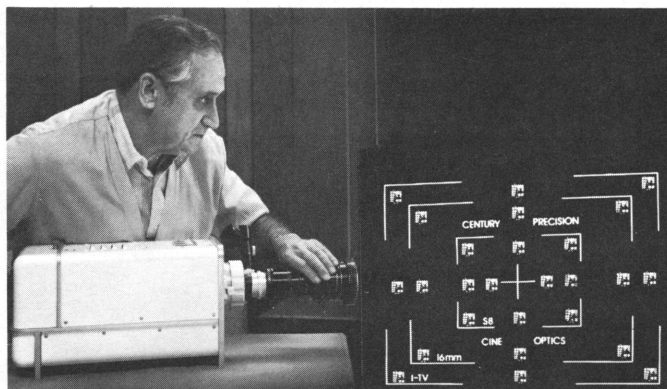
Five companies—Buick, Coca-Cola, DuPont, Polaroid and Revlon—spent well over \$1,000,000 to advertise their products during 14½ minutes of commercial time on ABC's 1979 Oscar Show. The Academy generally retains the right to approve of its sponsors as well as the content of their promos.

★ ★ ★

The hostage situation in Iran seems to have killed Iran's chances for winning a Best Foreign Film Oscar this year. It's not the U.S. that is ignoring Iranian moviemakers, but rather Iran itself. Iranian officials had sent the Academy the required application form . . . but never got around to submitting the actual movie.

(ABOUT THE AUTHOR: DANNY BIEDERMAN received his Bachelor of Arts degree in Motion Pictures and Television from UCLA in 1975. He is the producer of 50 short films and has been the recipient of more than 40 awards and honors for filmmaking, including the Medaille d'Argent and the Medaille du Conseil General du Nord at the 1977 Wattrelos Film Festival, France. He has worked in almost every aspect of film production and, in addition to his main pursuit as writer/director, is a regular contributor to *THE PEOPLE'S ALMANAC* and *THE BOOK OF LISTS*.)

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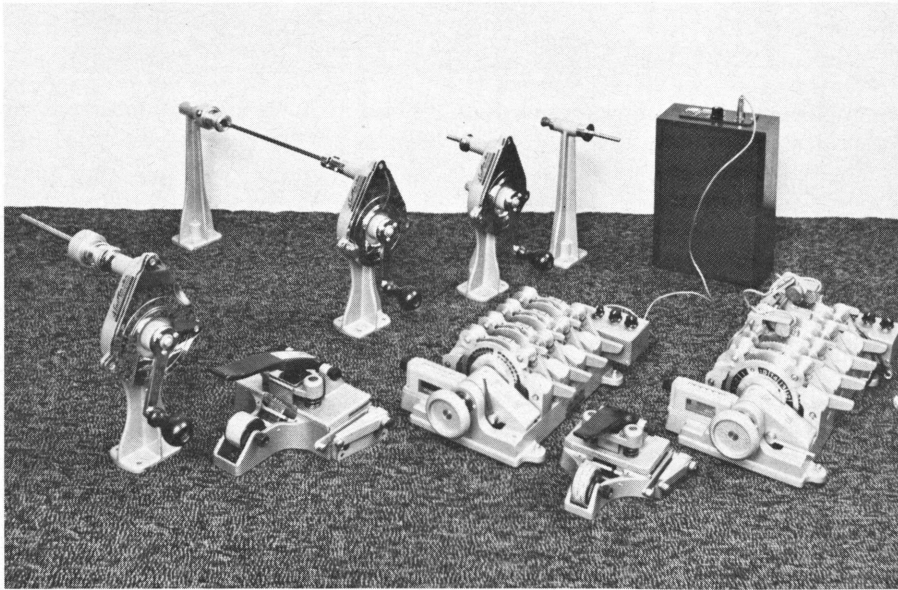
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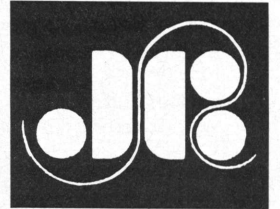
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assistant until I got my next opportunity.

QUESTION: What was that?

STORARO: Bernardo Bertolucci telephoned me and asked if I remembered him. We had met on an earlier film. He asked me if I wanted to film *BEFORE THE REVOLUTION* for him. That was done in 1965. Later I did several other movies with him that were important to me, including *THE CONFORMIST* (1970) and *LAST TANGO IN PARIS* (1972).

QUESTION: Are there films that you have made that are particularly important to you?

STORARO: I told you before, the first movie is like the first love. I remember crying two days before we finished production because I was thinking I will never have these experiences again. I might do films that are 100,000 times bigger and better, but this will always be the first time. However, in general, the most important film to me is always the one that I am working on. If you don't have that attitude about life, you miss opportunities to really appreciate what is happening around you. To do anything right, it must have your full concentration. I had just completed shooting 1900 when Francis contacted me about *APOCALYPSE NOW*. Once I accepted that assignment, until it was completed, that became my most important film.

QUESTION: Did Coppola ever tell you why he wanted you to shoot *APOCALYPSE NOW*?

STORARO: The first time I met him was when he visited the set of *LAST TANGO IN PARIS*. He was there to visit with Bertolucci. We just said hello. Later, we met a second time while he was doing a film in Rome. We spoke for about two to three hours. I was surprised at how easily we communicated even with my poor English. I felt very close to him, like a brother, in a very short time. Later, when he wanted me to do *APOCALYPSE NOW*, he told me that he got the idea of asking me because he admired the work that I had done on *THE CONFORMIST*. When we talked, he made me feel that he respected my judgment, and he would give me the freedom to express myself. That is why I decided to accept the assignment.

QUESTION: Do you consider that you
Continued on Page 485

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Spectra meters are made by Photo Research, the company that won two Academy Awards for the color temperature principles used in the original 3-Color meter and in the improved Tri-Color meter. Their exposure meters are the standard for accuracy in all major movie studios.

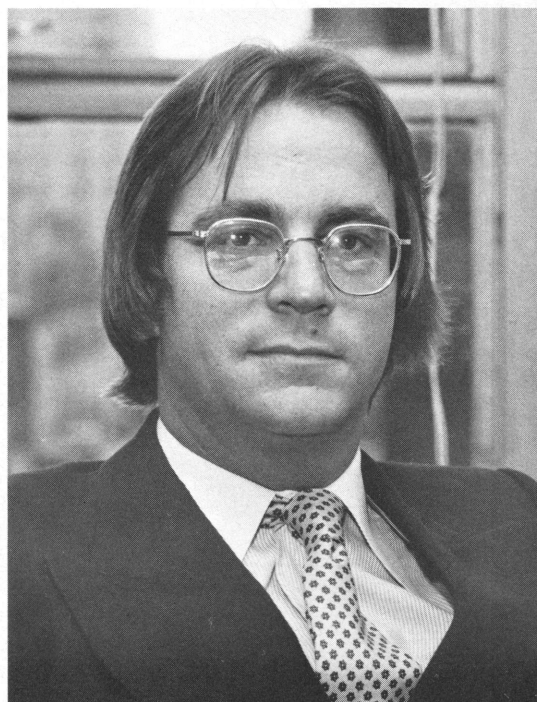
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THE WINTER OLYMPICS AS BACKGROUND FOR K2 SKI FILMS

By **CHUCK McGAHAN**

When K2 was designated the official ski of the 1980 Olympic Winter Games, it provided the company with valuable promotional opportunities. Although K2 is the largest manufacturer of skis in the United States and is well-known in the specialized ski world, the general public did not have high awareness of the company or its products. The Olympics offered an opportunity to help change that.

But taking advantage of the situation proved to be a real problem.

Although K2 had been associated with several ski films throughout its 15-year manufacturing history, its involvement had been limited to distribution of prints. Ownership and rights to additional usage rested with the producers. It would be difficult if not impossible for the company to take advantage of its unique Olympic marketing position.

By mid-1978, K2 and its communication design consultants, Heckler Associates of Seattle, decided to move directly into the production of ski films, and to retain ownership of all new film

materials. The search began for a film producer who was experienced in shooting ski action, who had the creative skills necessary to show the skis and racers to best advantage, and who could assist the company in the complex negotiations and post-production work necessary to get the best use out of the film that was shot.

The producer selected was the Charles East Company of Seattle. Chuck East is an experienced skier and former ski instructor who now heads his own motion picture production company.

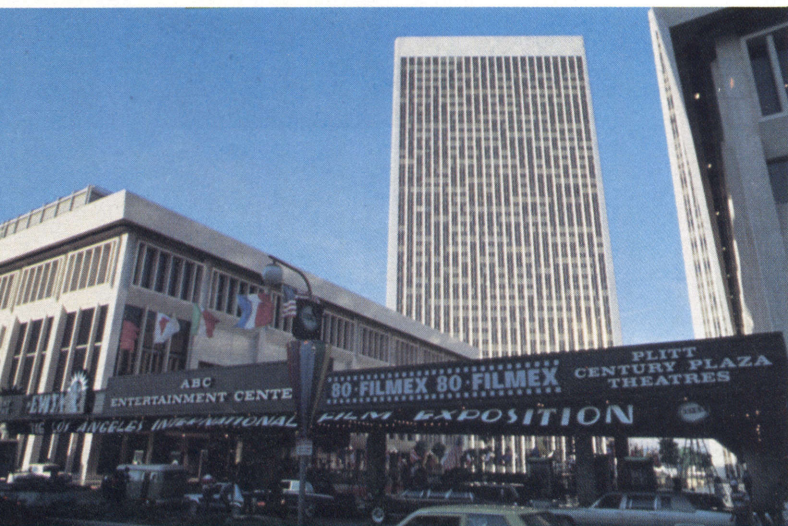
Cost-efficiencies of the project became clear almost immediately. For about the same amount of money that would be required to purchase a minimal commercial buy from ABC during the Olympics, K2 would be able to produce and distribute, for television and theatrical release, three separate half-hour films. In addition, it would be able to provide the best action footage of K2 skis to other commercial sponsors using national television, produce its own com-

mercials for cooperative use with its dealers, and give its engineering department an unmatched visual record of how racing skis perform under the most demanding conditions.

East and his crew traveled to six World Cup sites in Europe and the United States during the winter of 1978-79, exposing approximately 70,000 feet of Eastman color negative II film 7247 (tungsten).

Two documentary features came out of that winter's work, and each has been distributed to hundreds of television stations, and to a total audience of millions of viewers. In addition, prints of both films are used by ski clubs and ski teams around the world.

Specialized work like this required a production team that understood commercial cinematography as well as skiing. East began with people whom he knew and had worked with, and formed a nucleus of a team that would be together for two years. Many times there would be as many as five cameras operating at



(LEFT) Near the Finish line of the venue for downhill skiing events at Lake Placid, New York, site of the 1980 Winter Olympic Games. (RIGHT) Cameraman Dain Rodwell lines up a shot. (BELOW LEFT) Chuck East, producer of the films, is an experienced skier and former ski instructor who now heads his own motion picture production company. (RIGHT) Dave Altschul sets up to shoot a scene.





(LEFT) Woody Mueller (foreground) and Chuck East discuss the filming of an upcoming event. (RIGHT) Chuck Fey behind the Photosonics Actionmaster camera, which can be operated at 500 frames per second, but produced best results during this shoot at 200 frames. (BELOW LEFT) Ready for action on the slopes. (RIGHT) The jolly crew. (Back row, left to right:) Chuck East, Ron Rolla, Dave Altschul, Dain Rodwell, Woody Mueller. (Front row:) Tex East, Charlie Brown, Chuck Fey.



distances up to a mile from each other. Split-second decisions would have to be made; and the crew members had to recognize opportunities instantly and take advantage of them. There would be significant technical challenges, such as recognizing rapid, radical changes in exposure values caused by the sun moving behind or out of cloud cover, or skiers racing from bright snowfields into shadows.

One reason the 16mm color negative film format was chosen is that it provides tremendous mobility and latitude for handling the wide range of conditions to be faced. "There were times when we had to decide in seconds whether to set the cameras for a fast enough shutter speed to capture the action as skiers raced by, or to maintain the depth of field necessary for showing a field of skiers," said East. "Then there were those situations where the action quickly moved from bright sunlight glaring on white snow to clouds and dark shadows or fast-falling dusk. For example, we were able to shoot skiers moving at top speeds into shadows, while still holding the bright white snow sparkling in the sun-

shine behind them. The film held the contrast even when we had to overexpose by as much as three f-stops."

The number of cameras and size of the crew were dictated by the scope of each event. Usually, the production team consisted of 12 to 15 people operating as many as eight cameras, made up of a mix of Arriflex SRs, CP16s and one Photosonics Action Master high speed camera. The Action Master can be operated at 500 frames per second; however, best results were obtained at 200 fps, and rarely was footage shot at more than 300 fps. All cameras used Angenieux lenses, including 12-120mm and 12-240mm zoom lens, and several telephoto and wide-angle fixed-focal-length lenses. All were used interchangeably on the Arri and CP cameras.

Double-system sound was recorded using Nagra TV recorders with selected cameras. Natural sound added color and substance to the documentary films. Interview situations were kept to a minimum since there would be language barriers with the broad international distribution planned by K2.

East's crew operated the high-speed

cameras without the number 85 filter usually employed to properly color balance the film for daylight exposure. This provided at least an extra half-stop of exposure and made it easier to lock-in on the action with critically sharp focus. In these instances, the lab, Alpha-Cine, in Seattle, was to color-correct the film and perfectly match it with filtered footage.

Extreme care of the equipment enhanced results. Working with rented cameras, which were presumably carefully tested by the suppliers, the cameramen rechecked all of the gear thoroughly before every shoot. This included leaving cameras in freezers overnight. If they didn't start up right away the next day, they were exchanged for gear that would. Sufficient extra equipment was on hand or easily accessible so that anything could be replaced on short notice. Overall, all of the equipment stood up to the challenges very well. Very little footage was lost because of an equipment malfunction, and there were no film problems caused by the extreme environments that the team worked in. The film never got brittle, even on the coldest days.

"Scripts were to be written after the footage was assembled. So producing the two films was a little like buying so much lumber and then trying to build a house," East explained. "That was essentially our situation when we began post-production. We had a lot of pretty pictures, but we were backing our way into a concept. And there was still a great deal of organizational work to do."

Film editor Ron Rolla developed an efficient system for indexing the film. Once the film was processed, Chuck East and Gordon Bowker, of Heckler Associates, reviewed all of the dailies with a tape recorder at their side. Standard information for each shot was recorded. This included the roll and edge numbers, the type of event, the place, the people involved (coaches, racers, and their numbers), whether it was normal or slow-motion film, plus standard descriptions of the action.

Rolla used a home computer to create an automated index. As he listened to the audiotape, he keyed the appropriate information into the computer memory. Bowker and East developed concepts for the first two films while viewing the workprints and recording the indexed information. Later, the computer index was used to call up scenes that fit the script. This index also proved invaluable in the selection of footage for other purposes.

Chuck East believes that the editor's role in this project was more important than on most film projects he has handled. In many instances, there was too much good footage of certain subjects. Rolla would drastically edit it, and still have more frames than could be included. His judgment and skill were essential when it came to making the final cuts.

At other times, a scene had to be extended in order to carry a mood, and there wasn't enough of that particular footage to work with. Again, Rolla's editorial and conceptual input was invaluable... as was his knowledge of 7247. "It made life much easier in the lab," Chuck East explains.

The 16mm color negative film format proved to be very flexible for distribution purposes. Previously, most of East's experience had been with 35mm color negative film. The smaller film format, however, was an obvious choice for this assignment because of the need to work with more compact camera equipment. Advancements in laboratory technology, especially techniques and materials for making color-dupe intermediates, resulted in an ability to produce very high-quality projection prints both in 16mm and 35mm formats.

Some of the footage was also used to produce television commercials. In these

instances, East and Rolla selected footage on the workprints, and sent the original negative to Image Transform in Los Angeles. They made film-to-tape transfers using the Rank Cintel flying spot scanner. This allowed the duplication of videotape which had a first-generation 35mm film look.

During the process of producing the two pre-Olympic films, a critique of the work of each photographer was developed. This helped prepare the group for the challenge of producing a third feature documentary based on the Olympic Games.

By the time the Olympics arrived, the entire team was technically stronger than when they had started, and had honed their instinctive abilities for working together.

But they still had their work cut out for them. East and his client didn't want to duplicate the television coverage of the games; they didn't want to produce a documentary about the Winter Olympics; and didn't want to produce a blatant commercial for K2.

The Olympics film would deal with technique and technology. K2 wanted to show how technique and technology interface and influence each other. This was accomplished by illustrating how K2 racing skis responded to different situations on the course. One sequence, for example, shows a skier moving through an icy, choppy stretch onto soft snow, and finally over a difficult bump. That says it all. The action sells the skis. No words are needed.

Except for a brief introduction, the Olympics film has no narrative, no on-location sound. Instead, East selected classical music backgrounds that helped capture the feeling he wanted to convey. By utilizing works of Stravinsky, Vivaldi, Haydn and Mozart, a bright, joyful, yet serious feeling was created.

"It worked because this is a story about athletic endeavor and the beauty of movement," said Bowker. "We took the Olympic ritual and the notion of competition and put them into a slightly different context, showing that perhaps the most meaningful moments in sports are not the wins and losses but the excitement of watching someone in action who is very good at what he or she does. We wanted the film to emphasize craft as the true reward for those who ski."

"We were also striving for much more than a film documenting acrobatics on skis. The illustration of a skier's moves, mental attitude and how technique actually plays a role in an individual's performance is the thread that ties everything together."

"I approached this assignment on a fairly intuitive basis," East says. "I was

determined to produce an information-oriented motion picture that provides skiers with beautiful illustrations—how a turn is made under a variety of conditions—that racing coaches, for example, could refer to as part of their instruction."

The assignment, and the approach, was different from that of ABC Sports. It had to be good enough for such diverse audiences as moviegoers, ski clubs, and coaches who all want to use it for instruction.

Knowing how many competitors were involved, and what he wanted to cover allowed East to estimate film usage in a very straightforward manner. Planning included knowing right down to the time each camera would be rolling before the skier came into view and how much film would be exposed for tailouts on each shot. On that basis, East estimated using some 50,000 feet of 16mm color negative film and wound up close to that projection.

"It was important to consider an athlete's perception of time and motion in film like this," East explained. "It is very different from ours. Their abilities let them transcend normal perceptions of time. To them, every moment is an entity in itself and the high-speed footage really helps to define that. Racers win by existing for each moment as completely as possible. We tried to show this by using the high-speed footage and contrasting it with the same action shot at 24 fps."

"Also, we found that the racers' actions played counterpoint to the music, and by locking down the camera on a combination of slalom gates, the poles became the musical notes and the racers became the music. The effect was magical."

"At the end of the races, we tried to capture moods of people realizing that it was all over, and their reaction to that finality. There are shots of people hugging each other, tight shots of the faces of medal winners and the expressions of their coaches. Some spectators are laughing, others crying, some just shaking their heads."

The last segment of the film was exposed on monochromatic blue at very high speed. There is just a hint of movement as our story takes us back to that other time when it is no longer the Olympics. They are over. It's "business as usual" in Lake Placid. The barren flagpoles are testimony to that fact. So, too, are the vacant speed skating oval outside the high school and the papers blowing in the streets once clogged with people from around the world.

Chuck East and members of his crew visited Lake Placid for 10 days in November, 1979, more than two months

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have a certain style of cinematography?

STORARO: To me, making a film is like resolving conflicts between light and dark, cold and warmth, blue and orange or other contrasting colors. There should be a sense of energy, or change or movement. A sense that time is going on; light becomes night, which reverts to morning. Life becomes death. Making a film is like documenting a journey and using light in the style that best suits that particular picture . . . the concept behind it.

QUESTION: What was the concept or the look that you were trying to achieve with APOCALYPSE NOW?

STORARO: The original idea was to document the impact of superimposing one culture on another. I was trying to show the conflict between technical and natural energy, for example, the dark, shadowy jungle, where natural energy reigns, compared to the American military base where big powerful generators and huge, probing lights provided the energy. There was a conflict between technology and nature as well as between different cultures. I tried to use the lights and camera to suggest this. Remember, the USO show with the Playboy bunnies on that huge stage? We framed them in those big spotlights in a way that conflicted with what the eye expected to see against the background of the jungle. It wasn't glaring. It was just a suggestion; something that slightly disturbed the eye. Mainly, we tried to use color and light to create the mood of conflict in subtle ways. The way that a red fire in a camp contrasted to a blue or black gun in the foreground; or the way that the color of a weapon stood against a sunset; or how an American soldier with a blackened face was seen against the green jungle or blue sky . . . that all helped to create the mood and tell the story.

QUESTION: From your perspective what were some of the difficulties in shooting APOCALYPSE NOW?

STORARO: Technically, the most difficult period occurred during the rainy season, which lasted from August through December. It was especially difficult at night. We had to handle and protect cameras, lenses, dollies and lights as best we could. Then, on the

nights when the rain didn't come, we had to create it and perfectly match the artificial rain to the sequence where it was real. There were no secrets for doing this that I could share. It was very difficult work.

QUESTION: You qualified that answer by saying technically. What were some of the human difficulties of working on a big picture like this for so long a period of time?

STORARO: We were working a long way from home. Almost all of our scenes were filmed at practical locations, and many of them had enormous scope in terms of the sheer numbers of people and the size and kinds of landscape involved. I don't believe anyone anticipated that it would be that long and difficult. The first sequence we filmed was the Americans' counter attack on a native village. It was a very powerful sequence. Once we achieved that there was no going back. We kept working harder to retain that level. The look of APOCALYPSE NOW evolved day by day. We tried to use the changing light and seasons to our advantage to establish the flow of time.

QUESTION: You mentioned the use of light and color. How about the darkness you employed in scenes involving Marlon Brando?

STORARO: The roll that Brando plays represents the dark side of civilization, the subconscious, or the truth that comes out of the darkness. He couldn't be like us sitting here and talking. It couldn't be normal. He had to be like an idol. Black is like a magic color. You can reveal patterns and moods against a dark scene that aren't possible in other ways. When I saw this scene in my head before we shot it, I pictured it in black with Brando always in the shadows or the dark side. Coppola gave me the freedom to express this idea.

QUESTION: In shooting scenes like that was there any concern on your part about being so far away from the laboratory handling the work?

STORARO: You are always concerned with this. It is human nature. The film (Eastman color negative II film 5247) is very good. It has the latitude to show the contrasts between the whites and blacks. I believe that it is even more sensitive than Kodak says. I think the film registers the love and emotions that the cast and crew put into making it. This is very difficult to explain, but I believe that the film accurately recorded the emotions that we were pouring into pro-

duction everyday, scene by scene. We were changing and learning as we produced this film, and all of that energy is captured and shown on the screen. That's part of the emotion that captivates audiences. It isn't a conscious thing like lightning or framing a certain way to achieve a certain effect. It's the energy that you put into the movie being registered on the film. However, it was also very important for me to know that the laboratory knew what we were trying to achieve. The work was done by Technicolor in Rome. It gave me a great deal of confidence to know that Ernesto Rinaldi, a color timer who has worked with me from the beginning, was there. We usually didn't see dailies until a week later. But Ernesto knows how I think and see things, and he brought our ideas to their final conclusion. Obviously, the lab is very important. It is the final step.

QUESTION: What about the equipment used for filming APOCALYPSE NOW?

STORARO: Technovision, an Italian company, modified Mitchell reflex cameras to use Cooke anamorphic lenses made in England for this picture. The lighting equipment, dollies and everything else were conventional.

QUESTION: You worked so long on this film, and so much good footage must have ended up on the cutting room floor. Does that bother you?

STORARO: I don't worry about what is cut. It's the concept that is important. Maybe footage that was cut was important because it created a mood leading to something we shot that was used. You make a movie step by step. What counts, in the end, is what is on the screen. In the picture that I am doing now, THE JOHN REED AND LOUISE BRYANT STORY, we may shoot two million feet of original negative before we are finished. While I am shooting each scene, it is very important to me. In the end, I will care about what is on the screen.

QUESTION: Tell us a little about that film.

STORARO: It is the story of an American journalist who went to Russia during the revolution, and wrote a book called 10 DAYS THAT SHOOK THE WORLD. He went back to Moscow in 1920, where he died and was buried in the Kremlin. Warren Beatty is directing and starring. We are shooting mainly in England, but also in Finland and Spain.

Continued on Page 492

LEGACY OF THE STARS Continued from Page 469

slow speed of rotation. This speed of rotation wasn't quite slow enough, however, and we always shot the Earth at 48 frames-per-second using the Mitchell high speed motor on the Mark-II camera. To make the above scene, a reference frame was again marked and 200 feet of stock was exposed of the Earth rotating against a black field. The stock was rewound and the camera was then moved out doors to add the comet which was, of course, shot at night. The comet head was a red safety flare fastened to a century stand covered with black velour to keep it invisible. A grip dressed in black then took a paint spray gun filled with gasoline pressurized to 80 p.s.i. and shot the stream of vaporized gasoline across the safety flare. The gasoline was ignited and gave a beautiful comet-like tail about 6 feet in length, and by slightly rotating the spray gun it could be carefully positioned in the frame. The comet was shot at 64 frames-per-second slightly out of

focus with a Harrison #5 fog filter on the lens. Again a short piece was processed as a test and the remainder held in a freezer.

On the animation stand, Valerie marked the positions of the comet and the earth, rewound the stock and threaded the camera. On the first pass a star field was added. Then, shooting in reverse while rewinding the stock, she added a purplish corona around the edges of the comet. This was just a cut-out of the comet shape in an opaque card shot way out of focus with a purple filter. For the arcing we used a tesla coil. This is a small device about the size of a flashlight with an AC cable at one end and a 2-inch electrode as big around as a pencil at the other end. When turned on it is capable of producing an arc about two inches long that will hop to any ready source of ground. We placed the coil on the animation stand with the electrode positioned precisely where the comet head was located and covered it with black velour. Using a black glove I then held a grounded wire within the space

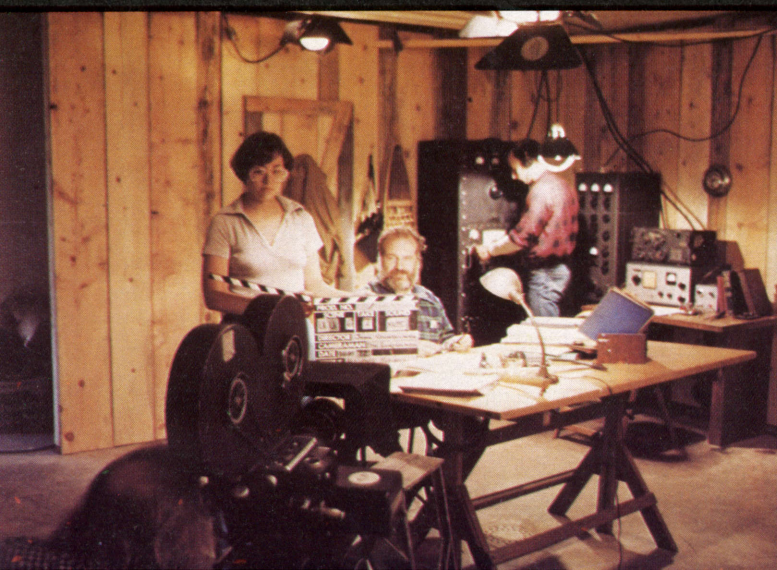
occupied by the planet. The camera was turned on continuous run exposing a frame every half-second while I slowly moved the grounded wire, causing the arc to slightly change position. This arcing process was repeated ten or twelve times through the camera to give an adequate number of arcs of varying size and complexity. This shot also worked very well and is quite spectacular on screen.

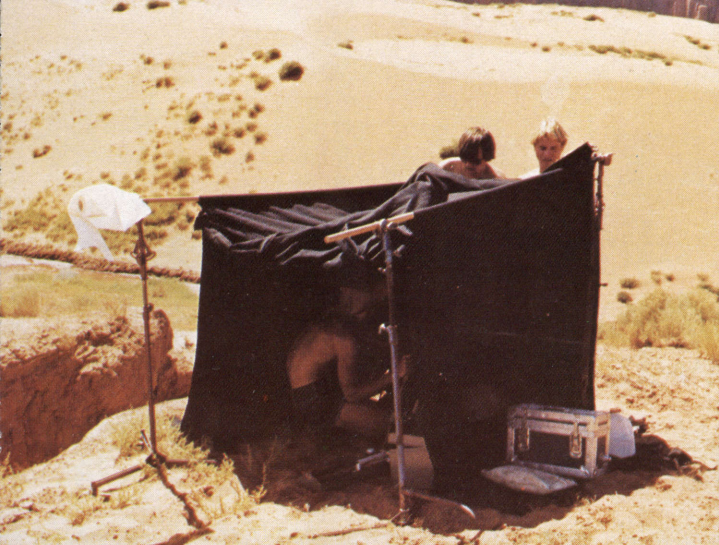
In the story line of the picture, the approach of this comet releases worldwide cataclysmic forces: earthquakes, volcanos, tidal waves, etc. All of these were shot in miniature and we again used the high speed Mitchell Mark-II at speeds ranging from 64 to 128 f.p.s. depending upon the specific action. The miniatures were built on a very small scale, again because of budget. We constructed a tabletop 8 feet deep and 20 feet wide and placed various miniature scenes on top of this.

An earthquake, for example, could be made by threading rope through a 6-foot long piece of 1-inch diameter pipe. The



(LEFT) The intrepid crew demonstrates the correct way of fitting a five-foot dolly into a four-foot elevator. (RIGHT) John Gunselman carefully cleans a glass plate prior to filming a glass shot of a Greek ruin shot against a rocky northern California beach. This method was less expensive than a location trip to Greece. (BELOW LEFT) A south-polar research station used in LEGACY OF THE STARS. Sets were built in a rented warehouse due to the lack of sound stages in the Cincinnati area. (RIGHT) Crew member lines up a shot of devastated rock formations to which unworlthy clouds will be added in the background.





(LEFT) A portable tent made of black velour was used to avoid reflections when filming glass shots for the Alliance Pictures Production of **LEGACY OF THE STARS**. It also became a portable steam bath when used in hot southwestern locations. (RIGHT) Don't let the rental house see this! While filming a head-on car wreck in a man-made rain storm, the camera is protected (?) by a plastic trash bag. When Cinematographer Daniel Guntzelman said he wouldn't operate the shot without a rain coat, assistant Greg Wolfer supplied him a trash bag with two armholes.

ends of the rope were run beyond the edge of the table and would be used to pull the pipe. The pipe was placed at the back of the table and covered with a 7-foot square piece of tarpaulin. About three inches of screened topsoil was then

spread over the tabletop. A scene using miniature mountains, etc., was then erected and dressed with powder-fine foil, hundreds of small trees, shrubs, rocks, etc. During a take two grips would pull the ropes moving the pipe under-

neath the tarpaulin, causing a realistic wave of ground to roll towards the foreground levelling trees and everything in its path.

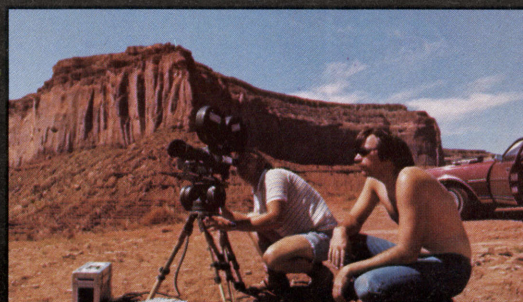
Volcanos were made by using gas bombs and large magnesium flares, the



(LEFT) Easier to build than the real thing, but still a time-consuming process . . . miniature pyramids are carved out of plastic foam. (CENTER) John Gunselman adds airbrush detail to the miniature pyramids. (RIGHT) The finished products look quite real. (BELOW LEFT) The crew preparing a volcano scene for filming. (CENTER) Wiring a gas bomb prior to filming of the volcano explosion. (RIGHT) The volcano blowing its top for the cameras.



(LEFT) Special effects assistant, Rob Ribari, reads the miniature prior to filming a scene of a volcanic island sinking beneath the sea. Fan in foreground was used to add mist and rain to the shot. (CENTER) A miniature coastline set is readied for filming in a home swimming pool pressed into service as a "studio tank". (RIGHT) Cinematographer Guntzelman shoots a vista in spectacular Monument Valley.



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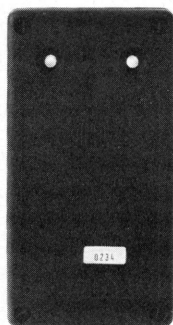


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only type bright enough to be seen in daylight. Meteor explosions were created by carefully positioned powder charges under the tabletop, and tidal waves were released from a 1000-gallon holding tank. Timing was the most important element, due to the frame rate at which we were shooting. At 96 frames-per-second a cue that was one second late on screen would be 4 seconds late in real time, so each scene had to be rehearsed repeatedly to assure that everyone knew what they were doing. A couple of these miniature scenes were shot in a home swimming pool pressed into service as a studio tank. The shots worked very well, but the dye and detergent added to the water didn't make for the best swimming conditions.

All of these scenes were shot with smoke bombs and fog machines being fed into large fans to partially obscure the image with heavy mist. They were also shot with a #3 Mitchell diffusion filter on the lens, but even with all of this smoke and fog, when we saw the rushes on screen the image quality was still too good. The scenes just didn't look mean enough. We tested various methods of image degradation but none of them seemed right. I knew we could always do something optically to "fix" the scenes but that would be a costly solution we really couldn't afford. I came up with one last inexpensive idea that really sounded desperate, but at that point it seemed anything was worth a try.

Negative for the sequence was assembled and I had the lab make a scene-to-scene corrected print that was extremely dense. This became our A-roll. We then shot a full frame of dry ice mist against a black background. In some cases the mist was swirling and in other cases it moved through the frame as if wind blown. This negative was developed and a very dense print was made of the mist which was edited to change with picture cuts in the A-roll, the mist becoming our B-roll. These very dense A/B-roll prints then, were used as interpositives and combined onto 5271 interneg stock. The idea worked! A print from this internegative gave us just the degree of image degradation we wanted. In addition to adding more mist the image was also much contrastier and had lost almost all detail in shadow areas. In final release prints even this internegative was printed very dark.

We also made a series of post-cataclysm views showing utterly devastated terrain with unworldly clouds swirling in the sky. To accomplish these scenes we shot a number of 4X5 black and white stills of tortured rock formations in Monument Valley and other Southwestern locations. We had 16X20-

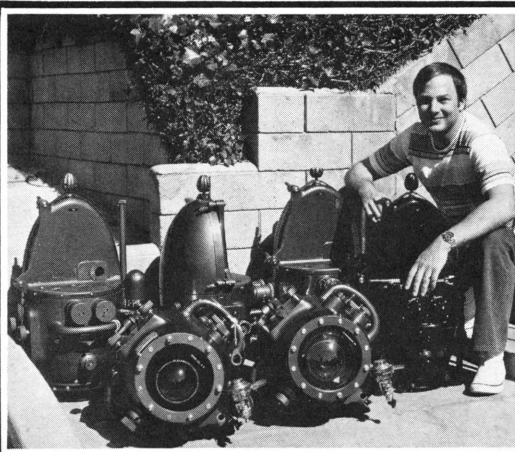
inch enlargements made of selected stills and glued these prints to panes of glass. Artists Joe Busam and Bob Treat cut away the sky areas and then carefully hand colored the remaining rock formations in subtle earth tones. We wanted these views to be almost monochromatic and I felt it would be easier to arrive at that point by adding slight amounts of color to black and white stills rather than trying to tone down full-color shots. These glass mounted stills were then placed in front of a 25-gallon aquarium tank in which we made our own clouds with aerated white poster paint. The stills were side lit with a controlled beam of light and the clouds in the tank were back lit. The camera was cranked at 48 frames-per-second and during a take a small amount of smoke was blown across the foreground. We also rigged up a 650-watt lamp inside a short length of 3-inch-diameter aluminum tubing. This "lightning gun", as we called it, was extended into the tank within the clouds and by quickly switching the lamp on and off we created a very nice effect of lightning within the clouds.

After four weeks of work we managed to complete all of the scenes involving high-speed shooting and all of the scenes of the three-foot Earth model. For the last of these planet shots we re-sprayed half of the planet in varying tones of grey and thus were able to use the same model for both Earth and Venus.

We still had quite a few scenes to shoot after the high speed camera was shipped back to the rental house, but the end was at least in sight. Cincinnati isn't much of a production center by any stretch of the imagination, and the only 35mm camera available in town was a spring-wound Eyemo. This was really bottom of the barrel, but the unit at least was fitted with a rackover base so we could be sure of composition. We gave it a try and after a couple of days work we became masters of doing the unthinkable with an Eyemo—totally out of necessity, not a choice. We made 36 effect shots with the Eyemo and they are all fine on screen:

Earth after cataclysm—As a climax to the cataclysm sequence I wanted to cut to the Earth in space; not the familiar blue/green planet, but a dull grey orb, its atmosphere choked with dust from raging storms and hundreds of volcanos. The Eyemo mechanism wasn't steady enough for multiple passes so we had to achieve the scene in a single pass.

We mounted the Eyemo about five feet above the floor on a drillpress stand, aimed straight down. Two feet from the floor we positioned a three-foot-square pane of glass sprayed with black paint. In the center of the glass we removed the



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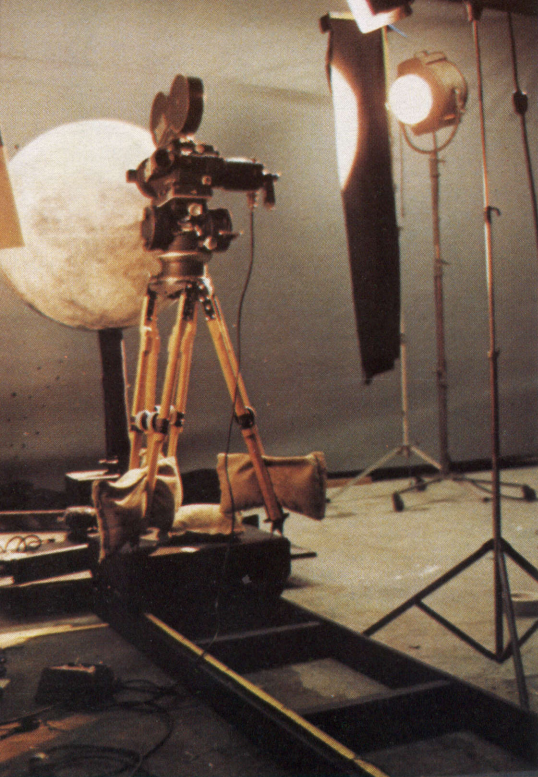
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The Mitchell Mark-II camera mounted on a makeshift dolly mechanism to allow incremental camera advancement. Note the animation motor.

paint leaving a five-inch clear circle, and punched hundreds of small holes in the surrounding paint for stars. We placed a white card on the floor beneath the glass and bounced 4000 watts of light off of it. This was to illuminate the stars.

We then set a 6-inch diameter bowl of water on a small support just under the 5-inch round window in the glass. The bottom and sides of this bowl were made opaque with black camera tape so the bounce light couldn't illuminate it from the bottom. On the surface of the water we floated a combination of aerosol detergent and grease textured with small streaks of black paint. The surface of the

water was lit directly from the side by a Carousel slide projector, and by keeping the water level just slightly lower than the rim of the bowl, the focused light from the slide projector cast an arcing shadow of the rim on the water's surface. When viewed from the top, this formed the terminator between the light and dark sides of the planet.

The slight interaction between detergent and grease created subtle areas of movement all over the face of the planet that would have been almost impossible to animate. We shot wide open with a very shallow depth of field. Focus was on the pane of glass to keep the stars and "edge" of the planet sharp. The surface of the water was about two inches below the glass and was just slightly out of focus, giving a very real-looking effect. This shot was allowed to run almost 25 seconds in the final cut, nearly a full spring wind of the Eyemo, and it is an excellent scene.

Sunrise over Monument Valley—We wanted a time-lapse view of the sun rising from behind a rock monument and progressing across the sky. This wasn't practical to try in reality so we shot it in miniature. We traced a still shot from Monument Valley onto a 2-foot-wide piece of hardboard and cut it out with a jigsaw. Onto this armature we built a miniature of the scene in extreme forced perspective using modeling clay. Color was added with water colors. The miniature was mounted diagonally and upside-down. The camera was also diagonal and upside-down so that on film the miniature oriented correctly. For sky we stretched a piece of Rosco "Rolux" diffusion material on a frame and positioned it about three inches behind the miniature.



Gunselman lines up a shot of the Stonehenge miniature. Although very small in scale, it was shot out of doors backlit and was very convincing.

Behind the sky backing and aimed right into the camera lens we positioned a Carousel slide projector sitting on the arm of a hydraulic automobile jack. This was the sun. When the projector was at the top of the hydraulic arm's travel, the ball of the sun was hidden behind the miniature rock monument. As the hydraulic arm moved down, the ball of the sun appeared to travel across the sky, exiting the shot upper right. During a take we started the camera rolling with all lights off. On a dimmer we would dial up an orange-filtered light flooding the sky backing from the rear and revealing the monument in silhouette. The hydraulic



(LEFT) The camera crew sets up to shoot at Kitt Peak National Observatory in Arizona. (CENTER) Associate producer Don Regensburger, Daniel Guntzelman and Mitchell Mark-II all cover their heads to protect from 115-degree heat whilst filming in Death Valley. (RIGHT) Gunselman lines up a shot. (BELOW LEFT) Filming a scene on a street in Denver. (CENTER) The three-foot-diameter Earth model and miniature spacecraft. (RIGHT) Guntzelman preparing to film miniature of Easter Island stone figure.

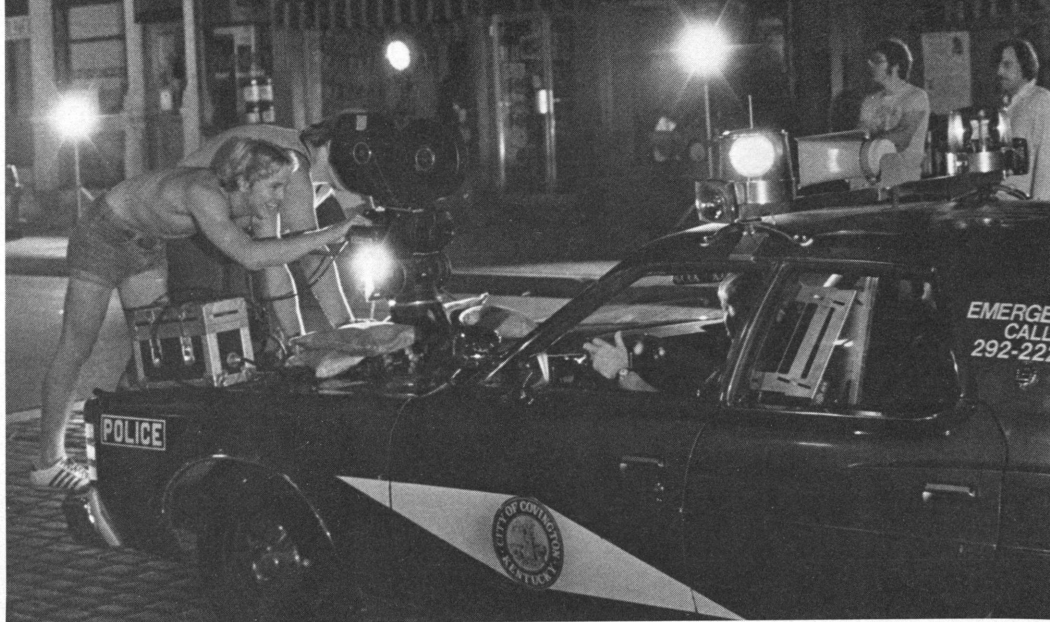


arm would start to move and the projector lamp would be faded up. As the ball of the sun broke from behind the rock monument, we would fade the orange light down while fading up a foreground light on the miniature and a blue-filtered light on the sky backing. The scene was shot with a Harrison #5 diffusion filter on the camera and, although it sounds like a Rube Goldberg set up—which it indeed was—the scene worked quite well.

Solar flares—The final scene we had to make was a close shot of solar flares erupting from the face of the sun. All the stock footage we looked at was awful, so we decided to make our own, and for this scene we again utilized the 25-gallon aquarium. The tank was placed in front of a black velour backing and a beam of red/orange light was shot through the tank. About 1 foot in front of the tank we placed a white card, the top edge of which was cut in an arc representing the edge of the sun. This was lit from the side by a very tightly cut beam of yellow light. About one foot in front of the white arc we mounted a black card cut in a slightly smaller diameter arc. The camera, looking straight through the tank, saw only a narrow yellow arc which looked very much like the edge of the sun shot through a coronascope. The yellow light was two stops overexposed and a #5 fog filter on the camera caused this light to blossom, which added a feeling of heat. Depth of field was shallow and focus was at the arc. The tank, two feet further back, was substantially out of focus. To create the flares we shredded strips of white cloth and tied them to black threads. Laying on the bottom of the tank the cloth strips were hidden behind the arc. By pulling on the threads a strip of cloth could be made to shoot out from the arc into space and, since the cloth was in water, it would slowly fall back "into" the sun. The red/orange light on the cloth strips was also overexposed, and the blossoming caused by the fog filter helped to blend the two images together nicely.

As soon as we finished these final effects scenes I started cutting the show, and the job took almost three months. All cutting was done on KEM machines. Initial editing was done in Cincinnati, and all final editing was done in Hollywood.

While I completed editing, Don Regensburger recorded the hundreds of sound effects needed for the show. Many of the sounds were specialized and had to be made up from scratch which required a great deal of experimentation. An Arp 2600 synthesizer was used to create many of the specialized sounds. Other sounds were made in unusual ways. Don made meteor pass-bys, for example, by making a swishing sound



Assistant Greg Wolfer helps Cinematographer Guntzelman line up a through-the-windshield shot for **LEGACY OF THE STARS**. A high degree of *spirit*, and a firm belief that no obstacle could not be overcome resulted in a picture that is extremely high in production value and appears to be the work of a much larger crew.

with his mouth while moving the microphone rapidly past his head. Recorded at 15 i.p.s. and played back at 3 3/4 i.p.s., the resulting sound took on a massive feel, while the inherent doppler effect caused by the moving microphone gave a definite perspective of movement. The cataclysm scenes especially came alive with the addition of sound effects, but even the simplest scenes were treated individually and no opportunity of creating additional mood or scope by the use of sound was overlooked.

The Arp synthesizer was also used to make many music cues. These sounds actually went beyond the realm of music and became a fusion of music and sound effects. The sound track Don put together for **LEGACY** is truly a remarkable job. Final sound mixing was done at Cinesound in Hollywood and our two mixers were Zom Yamamoto and Wayne Nakatsu who managed to get the most out of the tracks Don had laid up.

All lab work was done at Precision Deluxe in New York. Lou Salvatore was our lab contact and he always managed to deliver, no matter how unusual the request. The show was timed by Morriss Schlein, one of the best timers I have ever worked with.

LEGACY OF THE STARS took approximately two years to complete from initial research and script writing to completed answer print. I truly enjoyed working on the project even under the most difficult conditions, mainly because of the excellent and creative people who were working with me. Everyone gave 110 percent and it really shows. They can all be very proud of what they have turned out: Dan Guntzelman for his super cinematography that is studio quality even though nothing was filmed in a studio, Don Re-

gensburger for his associate producer services and excellent sound track, Greg Wolfer for his ability to do everything, Gil Cardone for production and casting services, and David Kallaher, Inc. for their creative artwork and animation.

Reaction to the show has been extremely favorable and we have already been approached by a number of sources wanting to purchase stock footage of some of the special effects scenes. We are now in the process of finalizing a distribution deal for **LEGACY**, and also looking at properties for our next picture. At this point we aren't sure just what it will be, but I'd be willing to bet the story will have a small cast, few locations . . . and practically no special effects! ■

LEGACY OF THE STARS

Production credits

Produced by Alliance Pictures Corporation, John Gunselman in charge of production.

Associate producer Donald Regensburger
Written & Directed by John Guntzelman
Director of Photography Daniel Guntzelman
Sound by Don Regensburger
Unit Manager Greg Wolfer
Assistant to the Director Gil Cardone
Production Assistant Judee Babnich
Animation Supervisor David Kallaher
Animation Camera Operator Valerie Hagenbush
Artists Bob Treat
Joe Busam

Assistant Artist Don Poynter
Painting Ruth Schlemmer
Gary Conrad

Editing Jay Selman
Original Music Segments Studio Two
Special Effects Design John Guntzelman
Special Effects Assistant Rob Ribariu
Sound Mixers Zom Yamamoto
Wayne Nakatsu

Production Jacquelyn DeWert
Negative Cutter Ken Williamson
Main Title Art Jim Williams
Logistics Irma Sattler
Grips Eric Haas
Jerry Klein

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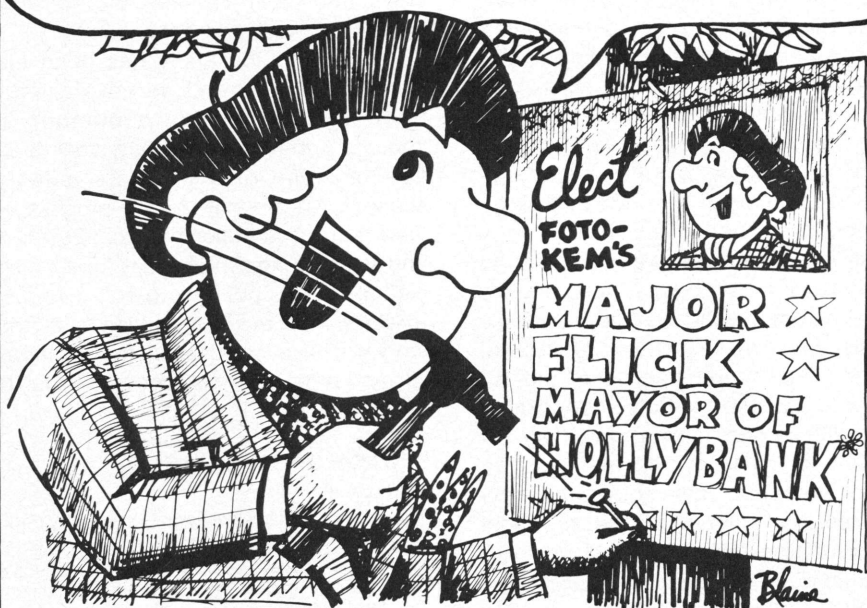
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VITTORIO STORARO
Continued from Page 485

QUESTION: What's next for you? Is there something that you would like to do in the future?

STORARO: It is very difficult for me to think of what I want to do when the movie that I am doing now is always foremost in my concentration. However, it happens that there is a film I have wanted to do for 12 or maybe 15 years. Sometime during the mid-1960s I saw an exhibition in Paris of the comic strip drawings of Edgar Rice Burroughs' story, *TARZAN AND THE APES*. At first, the drawings captivated me. I fell in love with the design. It reminded me in some ways of the Italian masters. I envisioned a magical, fantastic, unrealistic jungle. I was discussing this one day with Coppola at his home in San Francisco, when he introduced me to Robert Towne. He said, guess what he is doing? He is writing a script for *TARZAN*. We have done some tests, and I would very much like to do this movie. I have some ideas in my mind, but they are only the first vision.

QUESTION: We asked you earlier if you have a particular style of cinematography. Would you mind elaborating on that a little more from the point of view of how you approach a new movie like *THE JOHN REED AND LOUISE BRYANT STORY* or perhaps *TARZAN*?

STORARO: It is difficult for me to speak about myself in this way, very difficult. I try to be totally open when approaching a new film. I try to develop a look or style which fits the concept of what the director is trying to achieve. It doesn't matter to me what the style of cinematography is, classic or realistic lighting or whatever. Once you find a style that works for that film, you develop the look one scene at a time. It's like a book with many pages. It's the book that counts, not the individual pages. With today's cameras, and fast lenses, the negative film that we have, and other equipment, we can write with light in any way we choose.

QUESTION: Surely, you knew that you had made an outstanding film that would at least be nominated for an Academy Award? Tell us how you feel about this? Are you excited?

STORARO: Being nominated for an Academy Award is very important to me. Just the recognition of anyone coming up to me and saying, "I saw your film and

it made me feel something is important." When your peers in the industry say this, it's even better than winning. Being one of the five cinematographers selected by the other cinematographers is very significant to me.

QUESTION: Three of the five nominees are Europeans this year. Do you attach any significance to this?

STORARO: *I hope that this is a sign that theatrical filmmaking will become more of an international industry. I believe that we can all learn a great deal from each other.*

NESTOR ALMENDROS Continued from Page 450

Academy Award for cinematography, I would have answered that there was absolutely no chance."

The assignment came on the heels of the completion of principal cinematography for DAYS OF HEAVEN, which earned Almendros an Academy Award last year. In that picture, director Terrence Malick envisioned the cinematography as a graphic extension of the characters' feelings and moods. Creative visuals played an unusually important part in telling the story.

In contrast, KRAMER VS. KRAMER had no spectacular landscapes, crowd scenes, or pageants. Instead, it is a very intimate film with the faces of people telling much of the story. That is not the kind of a film which normally gets an Academy Award for cinematography, as Almendros points out.

We had an opportunity to visit with Almendros after he was nominated for an Oscar for the second consecutive year:

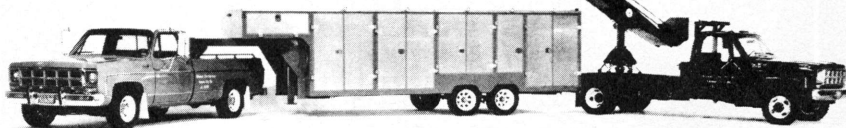
QUESTION: There has been much written about you, especially since you won an Academy Award last year. However, we would like to hear the facts directly from you. Tell us about your background and how you got started in the motion picture industry.

ALMENDROS: *I was born in Barcelona and grew up in Cuba. I've been a political exile three times: once in Spain from Franco and twice from Batista and Castro's Cuba. I became interested in movies by going to them when I was very young. I always knew that I wanted to work in movies, but I wasn't all that clear about what I wanted to do. Originally I didn't think about being a cinematographer. That's just something that happened. My first work as a cinematographer was on a documentary made in*

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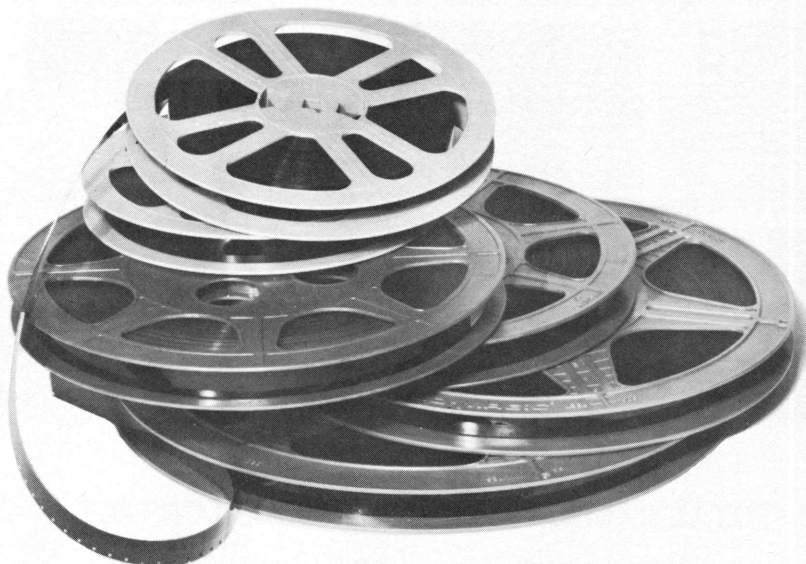


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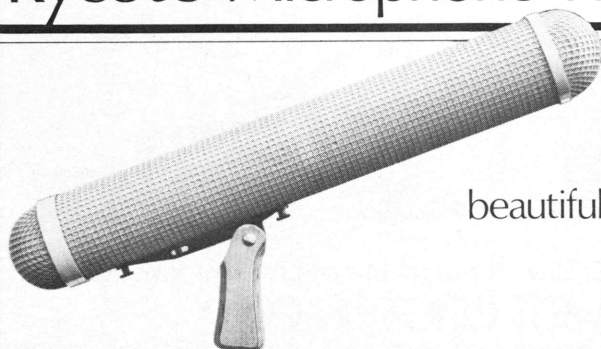
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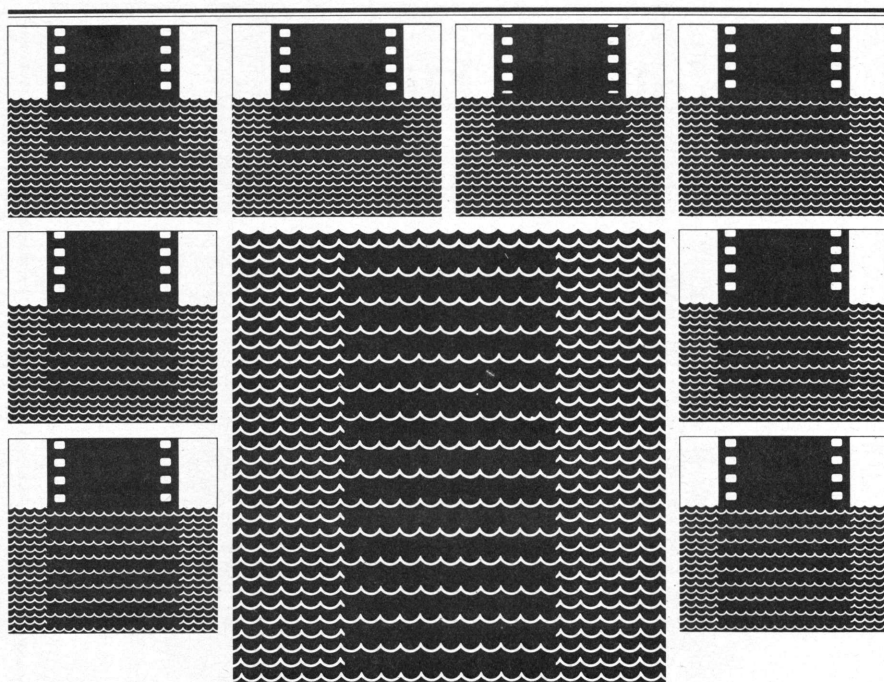


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Cuba around the time of the revolution
that brought Castro to power.

**QUESTION: What was it that brought
you into feature filmmaking?**

ALMENDROS: My first opportunity
came after I moved to France in 1962.
Director Eric Rohmer selected me to
photograph LA COLLECTIONNEUSE in
1966. Until then, I was working as both a
director and a cameraman on doc-
umentaries and experimental films.
Since that time, I have been very busy. I
have been director of photography for
around 30 feature films. This includes six
films with Rohmer (including CHLOE IN
THE AFTERNOON, LE GENOU DE
CLAIRE, etc.) and seven with Francois
Truffaut (WILD CHILD, THE STORY OF
ADELE H. GREEN ROOM, etc.). I am
working now on Truffaut's first big
budget film, THE LAST METRO, which
we are shooting in Paris.

**QUESTION: In the beginning, was
your work influenced by any other
cinematographers?**

ALMENDROS: You could say that I was
influenced by a number of people
whose films I studied. There was an Ita-
lian Director of Photography, G. R. Aldo,
who did great work until he died during
the late 1950s. I've also studied the films
of Gregg Toland, Joseph Walker, Stanley
Cortez, James Wong Howe, and Rudy
Maté, a European cinematographer who
went to Hollywood, and others. I never
tried to imitate any of them. I tried to learn
from their work and follow what they had
started.

**QUESTION: Do you now consider that
you have your own cinematographic
style?**

ALMENDROS: That is for other people to
say. I really don't know if I have a particu-
lar kind of style of photography.

**QUESTION: Let's put it another way. Is
there a type of picture that you prefer
shooting? DAYS OF HEAVEN and
KRAMER VS. KRAMER are certainly
dissimilar.**

ALMENDROS: I prefer comedies or
dramas, psychological films, or films
which have atmosphere; realistic movies
mostly. While the style of photography is
different, DAYS OF HEAVEN and
KRAMER VS. KRAMER are both very
realistic. I don't think that I would be very
talented filming a musical.

**QUESTION: You said earlier that
Robert Benton, the director of Kramer**

Vs. Kramer sent you a script. How did that happen to come about?

ALMENDROS: We met when he visited the set while I was working on Truffaut's *BED AND BOARD*. After that, we talked about doing a project together for years. He sent me the script around six months before production was scheduled. In addition to the other things I mentioned, I was excited about working with Dustin Hoffman.

QUESTION: So, you had the opportunity to be involved during the early stages of planning?

ALMENDROS: I went to New York several months before production began. Benton had a very definite idea of what he wanted from the camera. He wanted the cinematography to be invisible. That is, he didn't want the audience to ever be aware of the camera. There were no special filters, no flashing, very limited camera moves; we even kept our use of artificial light to an absolute minimum on exteriors in order to preserve the atmosphere of the locations.

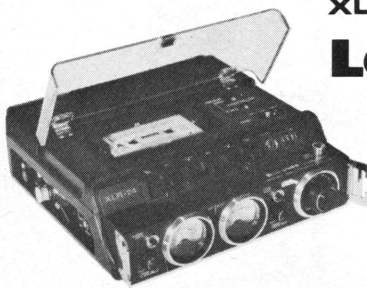
QUESTION: What did you hope to achieve in coming to New York that far ahead of production?

ALMENDROS: I met with the director, producer Stanley Jaffe, art director Paul Sylbert and all the other people intimately involved with production. I was the cinematographer, but I was also involved in every other phase of production planning. My first job was scouting practical locations. It was a wonderful opportunity to make a different kind of contribution. For example, they were planning to decorate the little boy's room with Walt Disney-like figures. I thought that would be like inviting a third character into the intimate scenes between the child and mother and father. They accepted my suggestion about painting clouds on the wall instead.

QUESTION: Were you trying to achieve a certain look or style with *KRAMER VS. KRAMER*?

ALMENDROS: Yes, I would call the look neo-classic. That was quite a change for someone who has been "avant garde," and associated with so many experimental films. My inspiration came from some wonderful movies produced by Columbia Pictures during the 1930s and 1940s. I'm referring to films like Leo Carey's *THE AWFUL TRUTH* and George Steven's *PENNY SERENADE*. They had what I call a seamless look. By that I mean that the stories flowed very

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naturally without seams. That was one reason why it was important for the camera never to intrude. Benton and I screened many of these classic films in order to establish the mood in our minds. My idea was to do a film where the style of photography would be non-apparent to the audience. Only my peers would notice.

QUESTION: What were some of the more challenging technical situations in filming KRAMER VS. KRAMER?

ALMENDROS: I can't recall anything that was particularly difficult. We had a generous 14-week production schedule with 15 days for exteriors. That gave us an ample opportunity to make KRAMER VS. KRAMER as seamless as those earlier Columbia movies. Perhaps the most difficult situation was inside Dustin Hoffman's office in a skyscraper. We were getting a lot of bright light from the windows; however, since we shot these sequences over the course of several days, the weather—clouds—affected the quality and quantity of natural light. In this situation, I relied on a few HMI lights to compensate for the exterior light, always keeping continuity in mind. We didn't want any noticeable changes in the quality of light in any scene. We never used the HMIs as a direct light since we always balanced off of white panels.

QUESTIONS: How about exteriors? You said earlier that you used very little artificial light outside.

ALMENDROS: Once or twice I used pieces of styrofoam as reflectors to fill in facial shadows during closeups. On one occasion, I used a 500-watt bulb to light Dustin Hoffman's face. He and his son are in a park, and the father is watching the boy ride a bicycle. There is another situation where Meryl Streep, the mother, is sitting in a restaurant looking out of a window watching Hoffman and the boy. I wanted to light her as naturally as possible using just the sunlight coming through the window. We used just a little fill behind her to keep the background from going black. We had to be very careful here to keep the shot of her through the window and the film of her point of view, looking out, matching.

QUESTION: It sounds like you demanded a lot of the film and the laboratory?

ALMENDROS: I was after an extremely sharp negative that would yield a precise, clean and pure image. The moment you manipulate film by pushing or force

processing it, you influence, to some extent, the look of the image. The alternative is to take advantage of the film's latitude, light carefully and intelligently, and rely upon a good laboratory.

QUESTION: Could you give us an example of how this worked on an interior?

ALMENDROS: There is a scene in the boy's room at night. He is in bed, asleep or going to sleep. We draped a warm colored handkerchief over a small lamp to simulate a night light. This gave us a justification for having a small amount of fill light in the room, so it didn't go completely black. There was also a 2K quartz light in the hallway with a spun glass filter softening it some. When Hoffman opened the door, the quartz brought a beam of light into the room. It looked like the hall light. This silhouetted Hoffman and the boy very dramatically. It was also an exciting transition when they closed the door. We shot the scene at F/2.5 and had it printed down by Technicolor, New York. They did all of the lab work.

QUESTION: What were the basic tools used during the production of **KRAMER VS. KRAMER**?

ALMENDROS: We relied mainly on the Panaflex-X camera for our main production, and various Super-Panaspeed lenses. The film, of course, was Eastman color negative II film 5247. There was one sequence where we got some very good use out of a Panavision Panaglide system.

QUESTION: Could you tell us about that?

ALMENDROS: The boy is hurt in a playground accident while his father is talking to a woman friend. Hoffman is stricken. He picks his son up in his arms and runs four blocks to the hospital. Dan Lerner operated the Panaglide system. The camera was fitted with a 25mm lens. This gave us a full shot as Lerner ran along with Hoffman and the boy. As a backup, we had a Panaflex-X camera mounted on the fold-down panel of a small pickup truck. We used this with a 100mm super-speed Panaflex lens, equipped with a Dynalens to correct for some of the vibrations and road bumps. Our operator, Tom Priestly, Jr., recorded some excellent close-ups of Hoffman's face. The two film sources intercut very well.

QUESTION: There is one particular sequence that every critic raved about. I am talking about the dramatic

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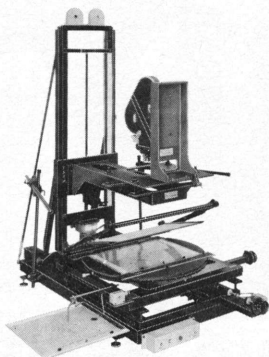
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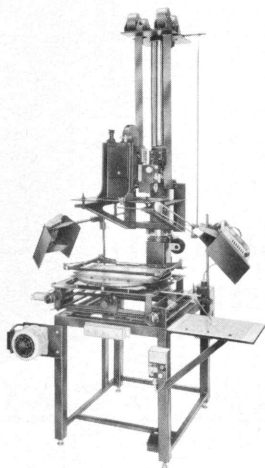


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courtroom sequence. How did you approach filming that?

ALMENDROS: It was an existing location, an abandoned courtroom, not a stage set. This gave us a problem to start with, since it was a cavernous room requiring a vast amount of illumination for wide shots. We rigged the overhead fixtures with new sockets and installed standard photoflood bulbs. I had the gaffer extend the rods connecting the light fixtures so they would be in frame. I wanted the audience to see where the light was coming from. There were also large windows which we covered with #85 gelatins to preserve the correct color temperature. Other than that, we used only a couple of 4K softlights on stands; the Panaspeed lens and the film gave us the latitude needed for an F/4 exposure. For closeups, I also used a 750-watt softlight on Streep's and Hoffman's faces.

QUESTION: When it was all over, and you actually saw the cut film, did you have any second thoughts about anything you did?

ALMENDROS: I don't think that I would have done anything differently. There are always small things, here and there. But in general, I think you have to have faith in what you do and not second guess yourself.

QUESTION: How do you rate **KRAMER VS. KRAMER** compared to your other works?

ALMENDROS: You'll have to ask me that question again in ten years. I think it will certainly be one of my favorite films.

QUESTION: What is your favorite film—so far?

ALMENDROS: My first. That will probably never change. The first film that you make is always the most important to you.

QUESTION: As a young person first getting interested in making documentary films in Cuba, did you ever suspect that you would gain all of this fame?

ALMENDROS: You have to understand that I came from a country where the movie industry was practically non-existent. My dream was to work in the movies. That was all. If I knew I could make 16mm films for television forever, I would have considered myself very lucky. Even when I started working in France, just getting the opportunity to

shoot films in America was beyond my expectations. I never expected to shoot a film which would be nominated for an Academy Award.

QUESTION: What advice would you offer to young people who have dreams of making movies?

ALMENDROS: I would advise them to work with what they have as soon as possible—Super-8, or 16mm film, even video. Also, go to the museums and study the great painters. See what they did with light and color. Study the movies, the classics. Work and study and keep the dream alive.

QUESTION: How about you? Do you have still unrealized ambitions to do different things in the movie industry?

ALMENDROS: My ambition is to work with great directors like Truffaut, Malick, Benton, and to continue growing and learning. I think I have the best job in the industry. I'm the first one to see the movie being made when I look through my viewfinder. As a Director of Photography, I have a distance from what is happening that directors don't share. I'm happy with what I'm doing as long as I get the adventure of making different kinds of movies. What could be a better job than what I do? ■

WILLIAM A. FRAKER
Continued from Page 451

was the only contract I ever had on 1941."

The handshake led to a year-long assignment which earned Fraker two Academy Award nominations, one for cinematography and the other for visual effects. It was Fraker's third consecutive nomination for an Oscar in cinematography, following two distinctly different films, *LOOKING FOR MR. GOODBAR* and *HEAVEN CAN WAIT*.

The opportunity to work with Spielberg had a lot of appeal. "One of the joys of being a cinematographer is working with directors who challenge you," explains Fraker, who is president of the American Society of Cinematographers. "My position as a cinematographer is that the director is boss. If I have something creative to contribute, and the director agrees, that's something extra. Spielberg is the kind of director who challenges you to perform."

There was another lure. Fraker was a seaman on a ship in the San Pedro harbor when the incident that the film is based upon took place. "It was actually 1942," he says. "There were rumors about the Japanese bombing Los

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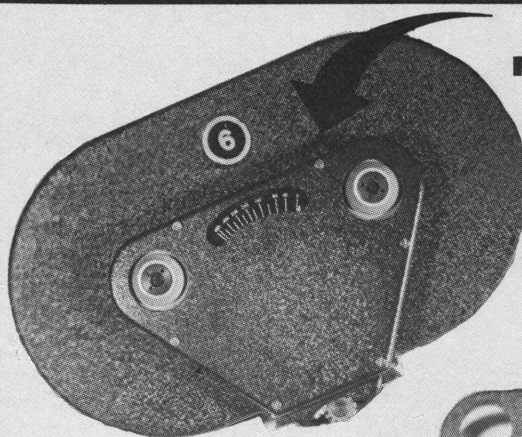
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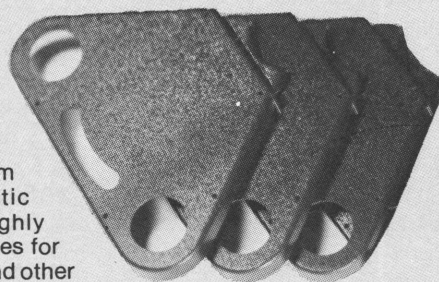
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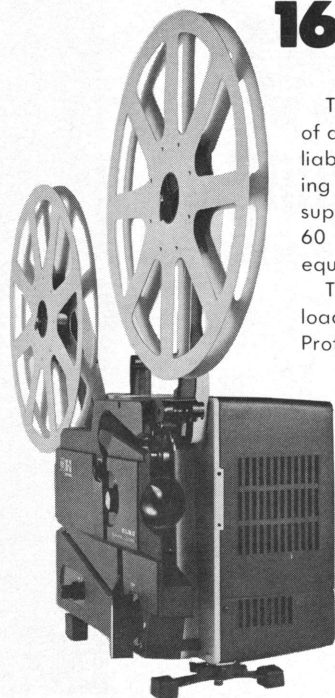
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Angeles. They spread like a fire out of control. Pretty soon, it seemed like every anti-aircraft gun in Los Angeles was firing. Shrapnel was falling all over the place."

Fraker has a sharp mental image of the feelings he had that day. Translating that memory to celluloid had a certain appeal.

"I hate to say it this way, but it was a war that everyone felt good about," Fraker remembers. "It was honorable, and the country was united. The word that best describes the mood of the times is romantic. If you look at the war movies made during that time, romance is the dominant theme."

While Fraker had that in mind, he didn't begin work on *1941* with a fixed idea for what it should look like. "Every film has a unique look that establishes the mood and tells the audience what it is about as much as the words and actions do," Fraker explains.

"A lot of elements come into play in determining the look of a film. These include the story, the cast, the location, the director and the cinematographer, and how they all interrelate," he says. "If you start a film with a fixed idea of how it should look, then you lose the opportunity to create something original."

The look for *1941* was established during the shooting of miniatures, which were used extensively for sequences simulating a submarine raid on an amusement park and an air battle over Hollywood Boulevard.

"Those were the first scenes we shot and established the look of the film," Fraker says.

The look for *1941* is a texture created through the use of coral filters and smoke throughout the film. "The feeling we wanted to convey was that we weren't creating or staging something. It was real."

To achieve this, the miniatures were made to scale in sizes from one inch to 1½ inches to the foot. "The models had to be big enough for realistic lighting during close-in photography," Fraker explains. In the Hollywood Boulevard scenes, for example, Fraker wanted realistic lights coming through window shades and around the cracks of doorways with the camera lens only inches away.

The smoke was introduced as cloud cover for the amusement park sequence. "It was a night scene so it was natural for the moon to light the clouds," Fraker says. "When we looked at the dailies, we were ecstatic. We recognized immediately that it was the texture for which we had been looking. A.D. Flowers, who did the mechanical effects, is a genius. He found ways to make smoke for every sequence and we found ways to use it. Once we established the look, the

audience just accepted it."

Shooting the miniatures himself was an experience Fraker relished. "I was fortunate to have 'Bill' (L.B.) Abbott, ASC, one of the geniuses in the industry, working with me on this. He was a tremendous help," Fraker says.

Fraker used the Louma Crane, which he describes as "kind of a sound boom with a camera on the end," starting with the miniatures and then throughout the picture.

"It was Steven's idea," Fraker says. "I hated it at first because you have to look at an image on a video screen instead of through the camera. There is a video camera next to the taking lens so the director and the Director of Photography, by looking at a monitor, can see where the camera is pointed. Cranes let you put the camera in places you couldn't get to in any other way. I did appreciate that."

Fraker used the Louma Crane in conjunction with a mini-dolly to track the camera down the Hollywood Boulevard set, following both airplanes during the dogfight sequence. The effect couldn't be more realistic. There are also composite shots combining the actors and the miniatures—also, actors, miniatures and a blue screen for some aerial action.

"I don't think that we could have held a sequence like this together and still have it look believable before we had 5247 color negative [Eastman color negative II film 5247]," Fraker says. "It is marvelous."

There were similar difficult composites filmed on the miniature amusement park set. The Louma Crane moved the camera barely inches over the water tank toward the amusement park set. Fraker was shooting against a 360-degree grey cyc background, balancing to lights that were 150 feet away. "We needed all the latitude we could get," he says. "It had to look real."

However, one of the most difficult scenes of all, he says, was the USO dance. Fraker had to light a huge hall from all angles since he would be shooting from every direction during elaborately choreographed dance and fight scenes. He gives ample credit to the crew that rigged the lights. "They were a marvelous electrical crew, headed by Doug Pentek, who is probably the best gaffer in Hollywood," he says.

Fraker is also highly complimentary of the crew in its handling of the Louma Crane and providing camera mobility. Every camera move had to be as carefully choreographed as the dance steps. "We had to dim lights with every camera move in order to avoid shadows from the crane," he explains.

How did it all come together?

We asked Fraker if the reality of 1941

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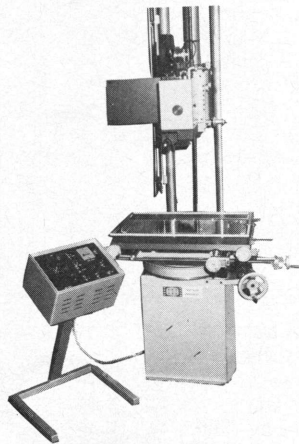
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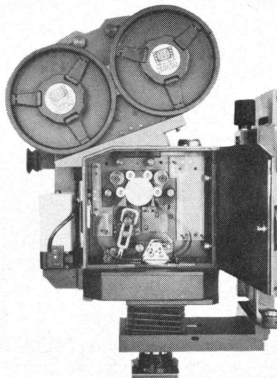
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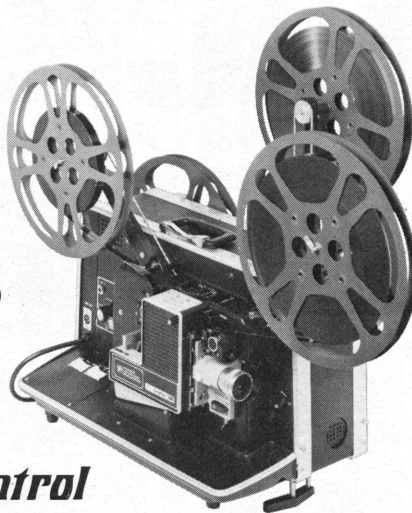
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on the screen lived up to his expectations.

"I take a lot of pride in what we achieved," he replies. "You always want to do better. There are always things you think of later. But I was really happy with the results. My biggest regret is that they cut a lot of great footage. I wish this could have been a three-hour movie."

What's next?

Fraker is now directing the third feature film of his career. He previously directed MONTY WALSH and REFLECTIONS OF FEAR. "It's been a 10-year hiatus between directing feature films," says Fraker, "but it was worth waiting for THE LONE RANGER. It's an authentic Western with real heroes. We need heroes today."

While his background provides unusual perspective for a director, Fraker says he will leave the cinematography to the person behind the camera. "One of the great things about directing is that it will allow me to work with cinematographers I admire," he says. "I'd be a fool not to take advantage of that."

That's also a reason why Fraker says, "I will never give up cinematography. There are too many directors I want to make pictures with."

There's also another reason. "We are coming into the age of the cinematographer. You look around most sets today and the Director of Photography is the guy who has been there. He knows what it takes to get the picture on film and to bring it in on budget. It's one thing to love your work. It's another to be recognized for it. I couldn't be more optimistic about the future of our profession."

"You look around and there are great young people coming up, dedicated to the industry. Hollywood is changing. We are tending towards producing event films for theaters. No matter what happens with videodiscs and subscription TV, I believe people will always go out to the movies if we give them entertainment."

Fraker admits that "making it" in the film industry isn't all that easy to achieve. "Without the G. I. Bill, I probably wouldn't have made it through USC," he says.

That was followed by a lot of years in the trenches doing inserts for commercials and grab shots for features before he became a camera operator shooting TV shows. His first feature, GAMES, was made in 1966. That was followed by a long list of impressive credits including ONE FLEW OVER THE CUCKOO'S NEST, ROSEMARY'S BABY, BULLITT, EXORCIST II, THE HERETIC, THE FOX, DAY OF THE DOLPHIN, and PAINT YOUR WAGON before he earned his first Oscar nomination.

"There's no free lunch," Fraker says.

"It's a lot of 15-hour days. It's my life, but I wouldn't want to do anything else. My advice to anyone thinking about a career in this field is to ask yourself if you are willing to pay the price. If you are certain that you are, it can be done. It's being done every day." ■

FRANK PHILLIPS, ASC
Continued from Page 451

This was one of many scenes filmed against the background of a huge blue screen at Disney Studios. Later the live action recorded by cinematographer Frank Phillips, ASC, was compositioned with matte paintings and other film effects. "In this instance, it was a matter of working very closely with the matte artist to determine exactly where artificial lights should be placed in order to create the illusion of people being in the cubicles. In other words, when we were doing the original cinematography, we had to account for filming things that weren't there," says Phillips.

This kind of attention to detail and precise execution was essential for the movie-going public to accept as believable, what is in large part a special film effects movie. "The challenge from the beginning was to make the audience accept that this was a real spaceship with real people going to investigate a real black hole," says Phillips, who earned his first Academy Award nomination for his cinematographic effort.

One of the first things Phillips revealed when we discussed the filming of THE BLACK HOLE was that he wasn't initially considered when executive producer Ron Miller and director Gary Nelson were organizing the production team for the science fiction blockbuster.

"I understood why," says the soft-spoken Director of Photography, who was behind the camera for more than 20 other Disney features during the previous decade. "They wanted a softer, more diffused look than they had come to expect from me. Most of the work that I have done for Disney Studios over the years has required bright, high-key lighting. If you do that long enough, people start thinking of you as the guy who does films like PETE'S DRAGON, BEDKNOBS AND BROOMSTICKS, ISLAND AT THE TOP OF THE WORLD, THE APPLE DUMPLING GANG, and ESCAPE TO WITCH MOUNTAIN.

However, Phillips' name kept coming up when Miller and Nelson spoke to the matte artist and his father Peter Ellenshaw, production designer for THE BLACK HOLE; Art Cruickshank, ASC,

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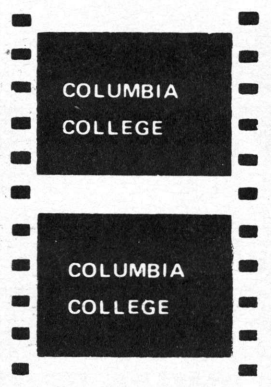
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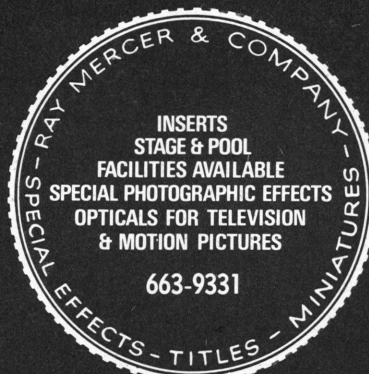
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and Eustace Lycett, who respectively supervised miniature cinematography and composite optical effects. There simply aren't a lot of cinematographers around with Phillips' depth of experience when all of these elements have to be combined for the making of such an intricate motion picture.

Phillips didn't pause for a second when the job was offered. "I knew it was going to be a tremendous challenge," he explains. "Because of all the matte shots and miniatures, about half of the footage would be second generation. Audiences are very sophisticated today. They can recognize a bad matte shot or a fake miniature in a second. Then, you lose them. While there were many cinematographic problems that had to be solved during production, I recognized from the start that a big part of my job was helping to make the illusion seem real."

In a sense, Phillips spent most of his life preparing for this challenge. He was born in San Bernardino, but grew up in Hollywood in the shadow of the studios. His best boyhood friend lived on the lot at Vitagraph Studios. Phillips even played an extra in a Walt Disney movie around 1923.

"I was only 10 or 11 years old, and the quarter a day they paid us seemed like a great amount of money," he remembers. "Years later, I told Walt Disney about that experience. He drew his shoulders back, looked me straight in the eye, and said, 'I never paid anyone less than 50 cents a day.'"

Phillips earned a football scholarship to Notre Dame. However, the summer before he left he got a job as a messenger at MGM. It turned into a career. "Knute Rockne was killed in an airplane crash, and I decided to stay at the studio," recalls Phillips.

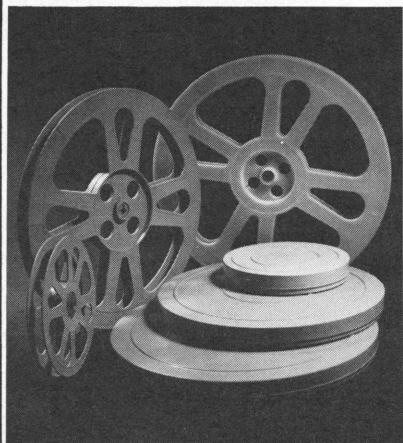
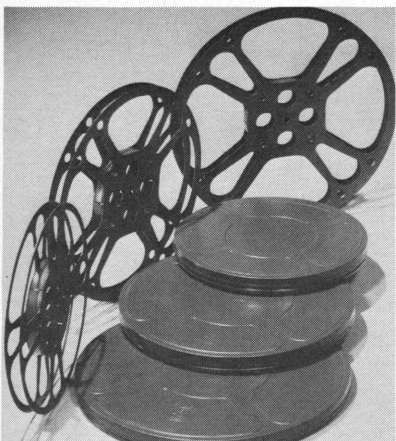
"You could create your own education in those days by watching people work and asking questions," he explains. "It took me less than a year to decide that I wanted to be a cinematographer."

Phillips got his first big break during the 1940s when he became a camera assistant in the crew working for Harry Stradling, ASC. "Harry took me under his wing. There was no question that he wouldn't answer. I've always tried to remember that with my crews. It's like repaying a debt," says Phillips.

There were many similar experiences with other great cinematographers, including Bob Surtees, ASC. "I was an assistant when Harry won an Academy Award for THE PICTURE OF DORIAN GREY (1945) and an operator for Bob when he won for KING SOLOMON'S MINES (1950)," Phillips says.

In 1954, Darryl Zanuck handpicked Phillips to shoot THE RACERS. "It was

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my first assignment as a Director of Photography," the cinematographer recalls. "I got a phone call ordering me to be at a certain place in Malibu at 6 a.m. the next morning. I didn't have the slightest idea of what it was about until I got there and learned that I was shooting a test for Darryl Zanuck."

However, assignments as Director of Photography were difficult to come by. Television was beginning to pull people away from theaters, and fewer films were being made. Phillips did second unit work overseas, and even dropped back to operator on several films before his next break came.

That was provided by television. "I did a series of TV programs from the late 1950s through the '60s," he says. The list includes six years with *HAVE GUN WILL TRAVEL*, shorter stints with *GUN-SMOKE* and *HAWAII FIVE-O*, and many pilots.

In between, he began handling assignments for Disney Studios. "There was always something new and different at Disney," he recalls, including a nine-screen CircleVision show that has now run at Disneyland for some 15 years. "I still go to see it occasionally, and it always gives me a thrill."

With all his experience, Phillips doesn't mind admitting that *THE BLACK HOLE* presented an immense challenge. "I had to put everything that I ever learned to work, including some things I had forgotten I knew," he says. "There were huge sets including one that was two stories high. This was a team effort involving everyone concerned with the movie. I spent about a month and a half in production planning, and seven and a half months shooting, and there wasn't a day when I didn't wake up anxious to get on the set."

The look for *THE BLACK HOLE*, which Phillips describes as dim and spooky, was established during the first day of production.

"Ron Miller and Gary Nelson made it clear that they didn't want a lot of practical lighting," Phillips says. In fact, there was only one set—a baronial dining hall where there was a huge chandelier—where the lighting was high-key. That contrasted with the low-key light that helped to establish a moody, mysterious environment for the film.

One of Phillips' favorite sequences was the simulation of a hologram early in the story. Usually this kind of effect would be created optically. However, in this instance rear projection was used for the sake of reality.

"I remembered this technique from my days as an assistant at MGM," Phillips says. "We used rear projection by reflecting an image off of a flat optical glass

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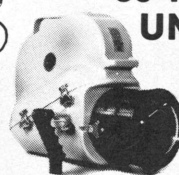
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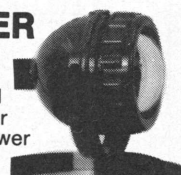


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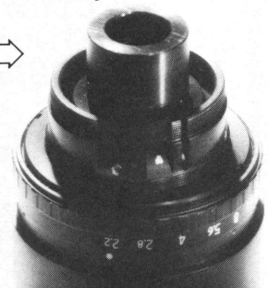
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close to the taking lens. There was a new dimension in THE BLACK HOLE in that we had people walking behind and next to the illusion. The problem was keeping the image of the hologram off of the actors' bodies as they crossed through it. Art (Cruikshank) and Eustace (Lycett) did this by masking the hologram image when it reflected on people. I also lit this scene very dimly so the hologram would read against the background.

"Mostly, however, I did a lot of straight-forward shooting on THE BLACK HOLE with very little filtering or use of colored lights. We usually had only 65 foot-candles, and as little as 20, on those big sets. However, the film, Eastman color negative II 5247, is made for this kind of challenge. It holds, and sometimes improves, the image that you see through the viewfinder, and gives you a very realistic picture. The fine grain and wide latitude are especially important in a picture like this when you are doing a lot of second generation effects."

Phillips also heaps liberal credit on the Technicolor Lab. "In scene after scene, they gave us just the right color balance," he says. "That's a big advantage that you get with the current film technology. You can do a lot to establish a film's look in the laboratory by determining how to print it."

Phillips believes this is a very exciting time to be in the filmmaking industry. "There have been such great strides in films, cameras and other equipment during the past six to seven years that we are doing things today that the best cinematographers wouldn't have dreamed of while I was learning to shoot during the 1930s, '40s, and '50s," he says. "You can shoot right into a bright sky and still get beautiful balance. How about that scene in the courtroom played by Meryl Streep in KRAMER VS. KRAMER? It was so real that I forgot that there was a camera there."

Phillips has completed one feature, HERBIE GOES BANANAS, and a TV movie, ECLIPSE OF REASON, since shooting THE BLACK HOLE, and is starting work on a theatrical feature in late April. After that?

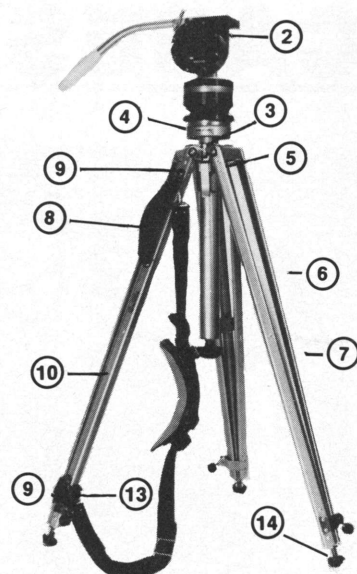
"I might decide to retire," he replies. "I don't feel that I have to do it all. I've done so much—Westerns and musicals, science fiction and action adventures, TV series and theatrical films. My peers in the industry have nominated me for an Oscar and an Emmy. I think I could retire now and feel satisfied."

"However, I could change my mind tomorrow if the right challenge comes along," he admits. "It might be interesting to do an eight or 10-hour mini series for TV if the story is right. But no matter what happens, I still have a lot of work to do."

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I've got a lot of knowledge that should be shared—maybe talking to young aspiring filmmakers or even helping them on their sets."

GIUSEPPE ROTUNNO, ASC

Continued from Page 452

nomination for an Academy Award for ALL THAT JAZZ. The following is an English translation of an interview conducted in Italian.

QUESTION: Tell us something about yourself, particularly how you got started in photography?

ROTUNNO: As a boy growing up in Rome, I was fascinated with photography, though it is not something I thought of as a career. As a 12- or 13-year-old, I used to go around the city trying to imagine the world around me framed in a viewfinder. I had a natural inclination for looking at the world and seeing pictures. There was a photography shop downstairs from our house. I used to spend hours at a time looking in the window at all of the cameras.

QUESTION: What was your first job in photography?

ROTUNNO: I started as an apprentice in a photo finishing laboratory. I did some developing, washed prints and did some retouching. The lab was at Cinecittà which is our Hollywood. That was a very good opportunity because I was able to meet a great many people working in the motion picture industry. Arturo Bragaglia, a very skilled photographer, became kind of a mentor. Anton Giulio Bragaglia, the motion picture director, was his brother.

Sometimes the work was very difficult, and I had to work hard to satisfy my employer. But I was very enthusiastic and fond of my job. I was rewarded by being allowed to borrow a Leica camera. I remember wandering around Rome on Sundays shooting pictures of everything. The next day the lab worked for me, processing my negatives. That was the way I learned photography. I took pictures and processed and printed them. It was a precious experience where I learned how photography works and why. Around that time, I also began studying the use of light as an essential tool for photographic expression, and I began to think in terms of images.

QUESTION: Did you start to think of having a career in cinematography?

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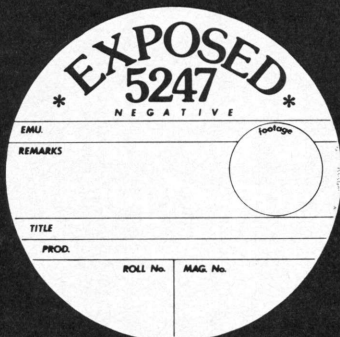
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ROTUNNO: As a matter of fact, at first, I didn't think about a career in cinematography, but maybe in photography. The two are quite different, of course. I went on framing the world around me and doing my work as best as I could. Mr. Bragaglia was also in charge of advertising and press contacts. That gave me my first opportunity. I took still pictures on movie sets and sold them to newspapers and publicity agencies. That was my first exposure to the world of motion pictures. At that time, Mr. Bragaglia introduced me to Anchise Brizzi, a very well-known Director of Photography. He gave me a job on his crew, again at the bottom. At first, my job was to keep the camera equipment clean. While working for Mr. Brizzi, I was learning about motion picture cameras and how they worked. I think that this gave me a lot of confidence later on. I also did some work in the sound recording department. That experience also was valuable when some years later I became a director of photography.

QUESTION: How did that happen?

ROTUNNO: My first real break came while I was an operator in a movie directed by Roberto Rossellini. I was 19. When Rossellini saw me for the first time, he wanted me to be a performer in one of his movies. It was rather difficult to convince him that I wanted to be a director of photography, but I knew even then that was going to be my profession. One day we were filming a very difficult scene for *L'UOMO DELLA CROCE*. We had to shoot a scene through a breach in a wall at night. The camera was indoors. The action was outside. I knew what to do because of the education I had in photography. My suggestion was to buy some big crystal glasses and put a red and a green filter in between them. By shooting through the crystal and filters we were able to light normally inside while getting a proper exposure outside. Mr. Rossellini was very impressed. I think that I became the apple of his eye, and I expected my career to get a real boost. However, that's when World War II started. I joined the Army, and was sent to Greece with a special photographic unit. I became a prisoner of war and didn't return to Italy until the end of the war.

QUESTION: What happened then?

ROTUNNO: I had to start all over again. However, a very unfortunate accident gave me an opportunity to work as a Director of Photography. I was working as an operator for G. R. Aldo on a picture called *SENSO* directed by Luchino Vis-

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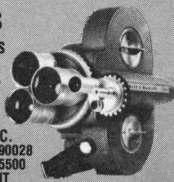
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conti. Mr. Aldo was killed in an automobile crash. I was already responsible for second unit cinematography, and I was asked to complete the picture.

QUESTION: Has your work been influenced by other Directors of Photography?

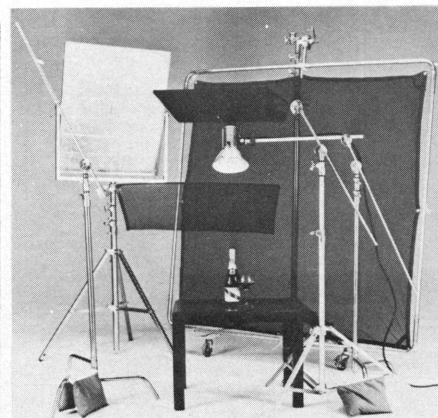
ROTUNNO: That was the golden period of Italian cinematography, and I had the opportunity to work with the best Italian neo-realistic filmmakers, including Visconti, Vittorio De Sica, Cesare Zavattini and Federico Fellini. I believe that Fellini is a true genius, and I was fortunate enough to be the Director of Photography for almost all of his films. I believe that I was influenced or learned from the work of all of these people, and also from Leon Shamroy and Claude Renoir. I have worked with many directors who have different styles. This has allowed me to add to my technical knowledge and artistic ability. I have had several great teachers to learn from in Italy.

QUESTION: Do you consider that you have a personal style of cinematography?

ROTUNNO: My style is this. Whenever I start a new film, I try to forget any previous artistic experiences, not technical knowledge, of course. I try to tune myself into the thinking of the screen writer and director. I believe that as a Director of Photography, I should have no specific style. As a director of photography, I am selected by a filmmaker who asked me to shoot a subject. I try to use my creative ability and technical knowledge in harmony with the writer and director.

My job is to use light to write images on the film in a way that brings out the sensations, feelings and emotions to the audience in accordance with the script and tastes of the writer and director. If you don't know exactly how to use light you can spoil everything, technically and artistically. When you make a movie you are translating words, feelings and emotions into images that have to tell that story. If you understand lighting, you can achieve this. Understand, there are some very great directors of photography with very distinctive styles. You can go to any movie they make, and recognize that they did the filming from their style.

For my part, I say give me a theme and let me develop it according to the specific situation. I change my style in this sense every time I make a movie. I keep my technical experience in my head, but my emotions are in my heart. Maybe you remember that once Picasso was asked how long it would take him to finish a



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picture. "One hour and 30 years," was his reply, and I think you understand the meaning. I have never stopped studying art, history, geography, etymology, everything. You need everything you can learn in a lifetime to make a two-hour movie.

QUESTION: How and when were you first approached to film ALL THAT JAZZ?

ROTUNNO: In March, 1978, director Bob Fosse invited me to come to New York and see a musical that he was directing on Broadway. It was called DANCING. My airplane was delayed and I was late for the performance. But I was able to talk to Fosse afterwards about the possibility of working together on a movie. He knew of me through my work. My first reaction was that I liked the idea of having the opportunity to work with him.

QUESTION: What was your initial reaction to ALL THAT JAZZ?

ROTUNNO: I thought it was too good to be true. I had seen CABARET and that gave me an idea of what Fosse would do with a film like ALL THAT JAZZ. While I liked the idea of the film, the opportunity to work with Bob Fosse was also very important to me. A Director of Photography doesn't get to select the films he wants to make. All you can do is hope that you are offered to do the film you want by the director you want to work with. In this case, this is what happened.

QUESTION: Did you think when you were first approached about filming ALL THAT JAZZ or perhaps later while you were working on it, that it would win an Academy Award nomination?

ROTUNNO: No, never. I never thought that I would be one of the nominees.

QUESTION: What were the most difficult or challenging scenes for you?

ROTUNNO: Every movie has its challenges. In ALL THAT JAZZ, for instance, I had to shoot a scene in a hospital. It was done at a practical location, a real hospital, where all of the lighting was provided by fluorescent lamps. You can never be certain of the results in this kind of a situation. I made mosaics of small green Kodak filters to get exactly the right surfaces for every spotlight and reflector used. It was quite a job. But it eliminated the green and gave us exactly the look and feeling that the director wanted in that scene. Another challenging sequence was staged in a very large

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stadium. It would have been very difficult to light everything because of the size. We solved this problem by carefully placing a terrific number of reflectors. This allowed us to control the lighting to achieve the look or feeling that Fosse wanted.

QUESTION: What kind of cameras and other equipment did you use in ALL THAT JAZZ?

ROTUNNO: We used three Panavision cameras and all Panavision lenses. I found that I could get the best lighting results by using many small spots, mainly Pallas and IRIS, manufactured by Ianiro. They are very practical to handle, and that was important since we took a lot of time to light each scene. There were a number of instances where we used shadows to convey a mood or feeling. To achieve that effect, we recorded ALL THAT JAZZ on Eastman color negative II film 5247. I am very aware of what you can do with different films, and I am very particular about the results. A picture doesn't end for me when the main photography is completed. I spend many hours in the laboratory checking on the process and printing. I insist that what I see in the viewfinder is what we record on the negative and then the print. The only way that I know to assure that kind of a result is to be directly involved every step of the way.

QUESTION: In retrospect, is there anything that you would have done differently while filming ALL THAT JAZZ?

ROTUNNO: I am very satisfied with ALL THAT JAZZ. However, if I had to shoot it again, probably it would come out to be quite a different film. Circumstances are never exactly the same when you are making a film.

QUESTION: How would you compare ALL THAT JAZZ to your other films?

ROTUNNO: Filming ALL THAT JAZZ was a unique experience that I could not have had in Italy. Broadway is something completely different than anything else. I would say that it was a privilege to help make this movie. But, I also have other personal favorite films, including ROCCO E I SUOI FRATELLI, I COMPAGNI, LA GRANDE GUERRA, CRONACA FAMILIARE, IL GATTO-PARDO, SATYRICON, AMARCORD, CONSCENZ CARNALE (CARNAL KNOWLEDGE), L'ULTIMA SPIAGGIA.

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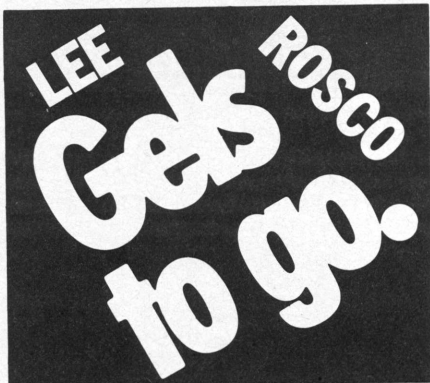


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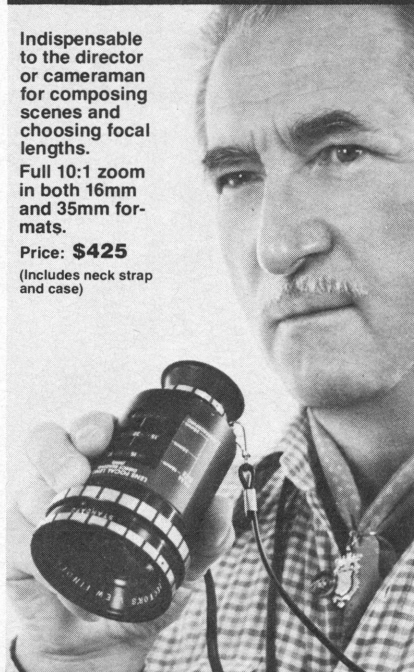
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ROTUNNO: Everyone of these films is different. It would take too long to explain each case. In some movies, it was an opportunity to work with a particular director, or the subject appealed to me, or I was pleased with how we solved some technical difficulties.

QUESTION: How about now? What are you working on?

ROTUNNO: I am working on a Robert Altman picture, *POPEYE*, which is being filmed in Malta. This picture is a total new experience for me, a very positive one. Altman is one of my favorite directors.

QUESTION: Is there anything that you haven't done yet, that you would like to do?

ROTUNNO: Yes, someday I would like to film an American Western in the United States.

QUESTION: Looking back on your youth and when you were starting out, did you ever believe that you would achieve as much as you have?

ROTUNNO: I never expected that someday I would be nominated for an Academy Award. However, I have always worked hard to improve as much as I could and to do my job as best as it is possible.

QUESTION: What advice would you offer to young people just starting careers in cinematography?

ROTUNNO: Always be humble and very patient, but have a strong will and be ready to make a lot of sacrifices for the sake of your profession. Nothing happens without a real effort.

QUESTION: Do you have any other insights to share with us about the making of *ALL THAT JAZZ*?

ROTUNNO: Shooting *ALL THAT JAZZ*, it was my duty to translate the feelings and moods, the emotions that the director wanted into images through the intelligent use of light. It was Fosse's story, and it was my job to assure that the audience saw it the way he envisioned it. I hope that I have succeeded in this purpose. One thing that I can assure you of is that I put all of my sincerity, obstinacy and skill into the making of *ALL THAT JAZZ*.

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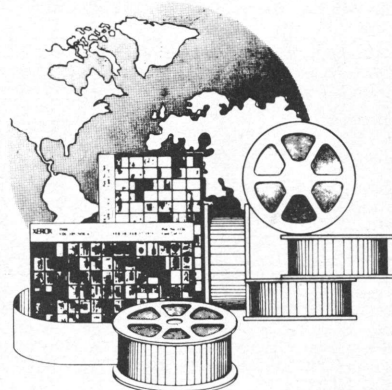
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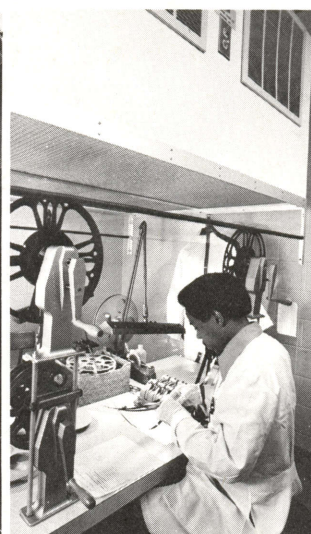
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